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No. 1

MODERNIZATION OF PRODUCTION CODE ADVOCATED BY GOLDWYN

In a move to bring about modernization of the motion picture industry's Production Code and to bring an end to "the present movement to disregard and nullify it," Samuel Goldwyn has sent the following letter to Eric Johnston, president of the Motion Picture Association of America:

"I believe the time has come when it is imperative to bring the production code up to date. As one of the initiators of the code, I have never for a moment wavered in my belief—nor do I now—that the principle of the code is essential to the well being of our industry. It is only through sound self-regulation that, as an industry, we can avoid the excesses that lead to unbridled censorship.

"Nevertheless, we must realize that in the almost quarter of a century since the code's adoption, the world has moved on. But the code has stood still. Today there is a far greater maturity among audiences than there was 25 years ago—and this is true of the young people as well as of the older ones.

"Audiences today realize what creative people have always known—that drama is worthless unless it has integrity and resembles life. To portray life honestly on the screen requires a greater degree of latitude, within the bounds of decency, than exists under the code. The time has come to recognize this fact.

"Of course, there are many aspects of life that can never be portrayed on the screen. The production code seal must never serve as a license for filth or vulgarity or for violation of the basic principles upon which the code is founded. Neither must the code serve the purposes of every pressure group which has a special prejudice.

"Unless the code is brought reasonably up to date, the tendency to by-pass it, which has already begun, will increase. This can lead to excesses which will do our industry a great deal of harm. I want to see the code continue as a respected guide of conduct which is observed, not disregarded, by picture makers. But to preserve it as such, we must bring it into harmony with the times.

"I therefore suggest that a meeting be called of all producers who are signatories to the code to discuss the need for modernization of the code and the specific manner in which it can best serve not only our industry but the public. I am sure that out of this would come a better and sounder code and an end to the present movement to disregard and nullify it. It is vital that this be done before it is too late."

In a prompt reply to Goldwyn, Mr. Johnston hailed the veteran producer's "reaffirmation of faith in the principles of the Production Code, pointed out that the Code regulations "were not intended at the beginning, and are not intended now, to lay a dead hand on creative and artistic endeavor and integrity," and suggested that it would be most helpful, as "a starter in consideration of the subject," if Goldwyn would submit "specific and detailed recommendations to bring the Code up to date."

HARRISON'S REPORTS does not know if Samuel Goldwyn, in seeking a revision of the Production Code, has been motivated by reasons other than those stated in his letter to Mr. Johnston, but it is in accord with the sound views expressed in his letter as to the advisability of calling a meeting of the producer signatories to discuss the need for revisions in the Code.

As an illustration of why such a discussion should be held, one may point to the current censorship controversy revolving around United Artists' "The Moon is Blue." By a strict interpretation of the Code's provisions, the Production Code Administration, headed by Joe Breen, has refused to issue a seal of approval to this picture, which has already played in almost 3,500 theatres in the United States and Canada.

The great majority of the country's motion picture critics have hailed the picture as a fine adult romantic farce that, despite its undeniably racy dialogue, is decidedly moral and inoffensive. The picture has been banned in Ohio and several other areas by state and local censor boards, and it has been given a "C" rating by the National Legion of Decency, but it has been approved by the majority of censor boards throughout the country, including New York, Pennsylvania, Illinois and Massachusetts and, according to United Artists, is headed for a record domestic distribution gross of about four million dollars.

The Maryland State Board of Motion Picture Censors refused to permit exhibition of the picture in that state, but its decision was reversed several weeks ago by Judge Herman M. Moser, of the Baltimore City Court, who said in his opinion that "the Court finds as a fact that 'The Moon is Blue' is neither obscene, indecent, immoral, nor tending to corrupt morals . . . and that . . . the action of the Board in banning this film was arbitrary and capricious."

Stating that the film's reception "has been and is favorable," and that it had resulted in "no record of any harmful or deleterious effect," Judge Moser de-

(Continued on back page)

"French Line" with Jane Russell and Gilbert Roland

(RKO, January; time, 102 min.)

"French Line," which has been photographed in 3-D and in Technicolor should prove to be a money-maker because of the sex appeal and of the public's curiosity concerning the withholding of a seal of approval from the picture. The controversy about the seal has been furthered considerably by Miss Russell herself, who has announced in the newspapers that she sides with the decision of the Breen Office to withhold the seal until certain cuts are made, which cuts Howard Hughes refuses to make. The story itself is very weak, with the first three-fourths slow and uninspiring. It becomes lively in the model scenes in the last one-fourth, where flesh is displayed prominently, and in the dance sequences, where Miss Russell is tantalizing as she prances about in as scanty a costume as it is possible for a girl to wear. Her violent wiggling and movements are indeed scandalizing. On the whole the picture has been directed and acted well, and the settings, enhanced by the gorgeous Technicolor photography, are lavish. There is considerable comedy relief. Exhibitors who can book it without much opposition should do well at the box-office:—

Jane, a Texas beauty worth millions, is jilted by Craig Stevens on the eve of their wedding because he was wary of being married to a wealthy "corporation." This naturally cancels their projected honeymoon to Paris aboard the *Liberte*, a palatial steamship. As consolation, Arthur Hunnicutt, Jane's guardian, suggests that she take the trip incognito, with him as her traveling companion, so that she may be sure that any man she might attract would be after her and not her money. Traveling incognito proves impossible, however, for Jane is mobbed by reporters and photographers upon her arrival in New York. Learning that Mary McCarty, a childhood friend, was sailing aboard the *Liberte* with a group of models to take part in an International Fashion Show in Paris, Jane persuades Joyce MacKenzie, a newlywed and one of the models, to switch identities with her for the crossing. Jane then informs Hunnicutt that he must not accompany her. He objects on the ground that she should not go unchaperoned, but Jane is adamant, particularly because she had just met Gilbert Roland, a dashing French musical star, who seemed to like her for herself. On the eve of the sailing, Roland's visa is cancelled because he had failed to pay his income tax. Hunnicutt, unknown to Jane, pays Roland's taxes with the understanding that he is to watch over Jane and protect her from unscrupulous males. Unaware of Jane's true identity, Roland romances her aboard the ship and the two fall in love. To test him, Jane introduces him to Joyce as the wealthy Texas girl. Roland, remembering his deal with Hunnicutt, begins to monopolize Joyce's time, primarily to protect her from Robert Neill, a seemingly persistent male but in reality her husband. Jane misunderstands Roland's interest in Joyce and is led to believe that he is just another fortune hunter. Roland, however, wants to marry Jane, and when he learns the truth from Joyce he immediately telephones Hunnicutt and calls off their deal. But Joyce does not give him a chance to explain. At the big fashion show in Paris, however, Jane learns the truth from Hunnicutt, who had flown

over, and it all ends with her becoming reconciled with Roland.

Edmund Grainger produced it, and Lloyd Bacon directed it, from a screenplay by Mary Loos and Richard Sale, based on a story by Matty Kemp and Isabel Dawn.

Adults.

"The Limping Man" with Lloyd Bridges

(Lippert, December 11; time, 75 min.)

This English-made production is not a bad murder mystery melodrama; it holds one's attention well until the end. What spoils it, however, is the fact that, at the finish, the spectator is told that it was all a dream. Why the producer should have turned an interesting action story into a dream is difficult for one to understand. In any event, the exhibitor, in these days of a product shortage, may book it as a supporting feature, with its box-office value governed by Lloyd Bridges' popularity. The direction is good and so is the photography. There is no comedy relief:—

Lloyd Bridges, an American, arrives in London to visit Moira Lister, with whom he had fallen in love six years previously. Though he expects her to meet him at the airport, he does not find her there. While standing next to Bruce Beeby, a fellow passenger, some one takes a shot at Beeby and kills him. Scotland Yard takes over in an effort to find the murderer, and Bridges offers his cooperation. Unknown to all, a limping man, using a shotgun disguised as a cane, had committed the murder. Bridges learns that the dead man had been blackmailing Miss Lister and offers to help her recover a letter she had written to him. Meanwhile the police question Helen Cordet, assistant to a magician appearing at a variety theatre, and learn that she was the wife of the murdered man. The chase eventually leads to the variety theatre, where Miss Lister is held under the stage. The police arrive, and Bridges chases the limping man into the balcony. It comes to light that the murderer is Robert Harbin, the magician, and as they struggle Bridges wakes up on the plane and realizes that it was all a dream. When he arrives at the airport, Miss Lister is waiting there to meet him.

Donald Ginsberg produced it, and Charles de Lau-
tour directed it, from a screenplay by Ian Stuart and Reginald Long, based on a story by Anthony Verney.

Harmless for family audiences.

"Saadia" with Cornel Wilde, Rita Gam and Mel Ferrer

(MGM, February; time, 82 min.)

Photographed on location in French Morocco, with color by Technicolor, this desert melodrama offers the picture-goer a visual treat from the scenic point of view, but as an entertainment it is no more than moderately interesting. The story, which is a curious blend of conflict between modern medical science and witchcraft, and of a native girl's mixed feelings for a young French doctor and her modern-minded young ruler, unfolds at a slow pace, for it is given more to talk than to action, with the result that the proceedings become somewhat tedious at times. It has its moments of exciting action in the several clashes between the sympathetic characters and desert bandits, but these are not enough to overcome the story's general lack

of movement and dramatic punch. Its chief asset, as said, is the beautiful color photography:—

Mel Ferrer, a French doctor, dedicates himself to looking after the ills of the somewhat backward people of Anahout, ruled by kindly Cornel Wilde, a progressive and educated young man, who felt a strong attachment for Ferrer. When Ferrer's attention is called to the deathly ill condition of Rita Gam, a native girl who had fallen under the spell of Wanda Rotha, a sorceress, he performs an emergency operation and saves her life. Grateful, Rita becomes an aide to Ferrer in his hospital work, despite the wrath of the sorceress, who threatens to destroy the doctor through witchcraft. In the course of events, the people are stricken with the plague, and Ferrer, aided by Rita and Wilde, battles heroically to stamp out the disease. Complications arise when a shipment of badly needed serum is hijacked by desert bandits, whose leader was at odds with the military forces guarding the area. Risking her life, Rita visits the bandit leader in his mountain hideout, permits him to assume that he can take liberties with her, and stabs him to death in an unguarded moment. She then succeeds in recovering the serum and escaping with it, despite a chase in which she is wounded by the bandits. Rita's heroism helps Ferrer to bring the plague under control. Meanwhile both Wilde and Ferrer fall in love with Rita, and she in turn is torn between the gratitude she feels for Ferrer and her love for Wilde. The young ruler, however, keeps his feelings to himself in deference to Ferrer. Shortly thereafter Wilde is injured seriously in an attack by the bandits and, as he hovers between life and death, the sorceress leads the people to believe that her witchcraft had rendered the doctor impotent in his efforts to save Wilde. An elderly priest, however, persuades the people to ignore the rantings of the sorceress and to pray for their ruler. This power of faith gives Ferrer new strength and enables him to save Wilde. It all ends with Rita becoming Wilde's bride in a colorful native ceremony while Ferrer smiles his approval.

It was produced and directed by Albert Lewin from his own screenplay, based on the French novel "Echec au Destin," by Francis D'Autheville.

Unobjectionable morally.

"His Majesty O'Keefe" with Burt Lancaster and Joan Rice

(Warner Bros., Jan. 16; time, 92 min.)

A highly entertaining picture of its type. Set against an actual idyllic South Pacific island background, and photographed in Technicolor, it is a rousing swash-buckling adventure melodrama in which Burt Lancaster is again given ample opportunity to display his agility and strength as a dashing and fearless hero. The action moves swiftly and excitingly from one climax to another as Lancaster goes through a series of hair-raising adventures that bring him romance, riches and the gratitude of a tribe of island natives, who make him their king after he risks his life to save them from a life of slavery. It is all "hokum," of course, but it is zestful and picturesque and is sure to strike a responsive chord in audiences who enjoy so-called "escapist" screen fare, particularly the action fans. Lancaster turns in a first-rate performance as the adventurous Yankee sea captain, and Joan Rice is sweet and charming as the Polynesian girl who wins

his heart. The direction is expert, and the color photography of the best:—

Thrown overboard by his mutinous crew, Lancaster manages to reach Yap, a small South Pacific island, where the happy-go-lucky natives and Andre Morell, a German trader, nurse him back to health. Lancaster sees in the island's heavily laden cocoanut palms a fortune in copra for export, but Morell explains that it was not possible to cash in on it because the natives refused to work. Lancaster tries to bribe the natives with trinkets to get them to work, but they laugh at his efforts and refuse. He finally leaves the island in a German boat that had stopped to pick up the small copra crop, and he parts with the natives on most friendly terms. In Hong Kong, Lancaster meets many rebuffs as he tries to finance a new ship but finally makes a deal with Philip Ahn for the use of his junk. Setting out to seek a fortune, Lancaster and his crew are attacked by fierce warriors when they come to an island in the Solomons. Lancaster is wounded, but he and his crew manage to escape and head for another island. There he is welcomed and nursed back to health by Alexander Archdale, an Australian trader, and Joan Rice, his beautiful half-caste daughter. Lancaster falls in love with Joan, and she agrees to accompany him to Hong Kong to marry him. Before they sail, however, Lancaster encounters a group of Yak natives on the island and learns that they had come there to quarry certain round stones, which they considered sacred. Thinking quickly, Lancaster uses dynamite to obtain a great load of the stones, which he transports to Yak on his junk. There, the delighted natives quickly agree to fill his ship with copra in exchange for the stones. He then heads for Hong Kong, where the copra nets him a handsome fortune and where he marries Joan. Returning to Yap to obtain more of the copra, Lancaster finds the village devastated by Charles Horvath, a notorious slave trader, who had put the natives in chains. Organizing his crew, Lancaster drives Horvath and his men off the island and frees the natives. Grateful, they make him their king. In the events that follow, several ruthless German traders join forces with a dissident faction of the natives and bring civil war to the island in a scheme to force Lancaster out and to seize control of the copra supply. Realizing that a people divided cannot exist, Lancaster decides to sacrifice his position and riches to bring an end to the conflict. This move brings the natives to a realization of his worth. Merging as one, the warring factions force the Germans to leave and induce Lancaster to remain as their king.

It was produced by Harold Hecht, and directed by Byron Haskin, from a screenplay by Borden Chase and James Hill, suggested by a novel by Lawrence Klingman and Gerald Green.

Suitable for the family.

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scribed the picture as "a light comedy, telling a tale of wide-eyed, brash, puppy-like innocence, routing or converting to its side forces of evil it encounters." He added: "There are no illicit, amorous adventures in this film. In fact, such conduct is unintended and, instead, the story is one of virtue triumphant."

Referring in his opinion to the industry's Production Code, Judge Moser declared that, "even though it might well be urged that the Production Code Administration was wrong in banning the film, as has been done by some film magazines, the more essential point is that those clauses in the Code cited against 'The Moon is Blue' are not such standards as may constitutionally be applied by a governmental censor." He further declared that, "if the Production Code were law it would be plainly unconstitutional."

The fact that the Production Code, as a legal instrument, would be unconstitutional is beside the point for purposes of this discussion. What must be borne in mind is the fact that the industry is constantly in need of some form of self-regulation to raise the moral tone of motion pictures and to keep them free from offensive matter. In this respect the Production Code has, in the main, served the industry well as a means for such self-regulation, and it can continue to do so as long as it is not employed to restrain commerce or impair fair competitive opportunities, such as was done in the days before theatre divorcement, when a picture without a code seal could not play in the important theatres throughout the country, most of which were owned by the producer-distributors.

But there is something drastically wrong with the Code and its administration when a seal of approval is denied to "The Moon is Blue" but granted to such pictures as "Sadie Thompson," "The Wild One," "South Sea Woman," "Salome" and at least a dozen other pictures released during the past year, all of which contain either offensive dialogue or scenes of equally offensive lasciviousness, brutality and sensual dances, and none of which are as moral as "The Moon is Blue." As Abram F. Myers has pointed out in a discussion of the matter, the Code Administration cannot fairly be criticized for withholding a seal from this picture because it certainly runs counter to the Code provision that says that seduction, etc., "are never the proper subjects for comedy." But it certainly seems to this paper that the Code is in need of modification when it does not recognize that such subject matter, when handled with good taste and intelligence, such as was done in "The Moon is Blue," is not offensive.

In the days of block-booking, when the exhibitors were forced to play every picture a producer made, it was not possible for them to choose the pictures that best suited their requirements. Accordingly, there was greater need for the producers to exercise judicious restraint in the selection of themes and in the development of treatments so that their pictures would contain entertainment values both for the classes and the masses. Today, however, the exhibitors have the right to select whatever pictures they want to play. Such being the case, modernization of the Code, as broadly suggested by Mr. Goldwyn, does not seem to be out of order, provided, of course, that the changes made will not have the effect of weakening the Code's moral structure.

In view of the fact that the exhibitors have a definite interest in any changes that may be made in the Code, this paper would suggest to Mr. Johnston that he give deep consideration to inviting the leaders of the different exhibitor association to express their views on the matter and to sit in on any discussions.

ANOTHER VICTIM

R. B. Smith, owner of the Sierra and Chowchilla Theatres, in Chowchilla, Calif., writes that he has closed down the Chowchilla Theatre, and has advised his patrons that the closing was caused by the unfair Federal admission tax.

Mr. Smith enclosed with his letter an editorial concerning the closing, which appeared in the December 10 issue of the *Chowchilla News*, and which combined his tax problem with the damage done to his business by traveling carnivals. In this connection, Mr. Smith explains that he used to good advantage our article, "The Problem of Traveling Carnivals," which appeared in the October 3, 1953 issue.

The editorial, under the above heading of "Another Victim," had this to say:

"On November 29, 1953, the curtain rang down on the last performance at the Chowchilla Theatre. Owner R. B. Smith, who has operated the theatre for the past 19 years, placed a placard in the lobby . . . The poster represents a tombstone, and the caption reads, '1934-1953, Chowchilla Theatre. Here lies another victim of the U.S. Government Amusement Tax. Sure, this theatre was old and feeble, but it furnished low cost amusement to many, and employment to several.'

"Business failures are always regrettable. Doubly so when perhaps they could have been averted. Another factor which Smith failed to mention on the tombstone, but which also undoubtedly affected the theatre's operations, is the periodic visits of traveling carnivals to the city.

"It is generally agreed that no one has yet suggested any good accomplished by these carnivals. It also is widely known that during their stay in town, the local theatre or theatres operate at a loss. Not only does the theatre operator lose through their visit, but every one of the town's merchants feels the loss to some extent, when the carnival leaves town with several thousand dollars that might otherwise have found their way into local trade.

"In November the City Council took action which may serve to deter carnivals from setting up inside the city limits. In the past, the daily city license fee of \$2.50 per concession for carnivals has been waived when a local organization has sponsored the carnival. All local organizations that have sponsored carnivals in the past have been notified by the city that license fees will no longer be waived.

"Mayor Paul J. Christoffersen said that in the opinion of the council, the license fees would be high enough to discourage carnivals from appearing here.

"The City Council is to be commended for this action, which can only result in bettering the people of Chowchilla. Organizations wishing to raise money can find better ways than by sponsoring amusements that take 90% or more of the money from the city forever."

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXVI

NEW YORK, N. Y., SATURDAY, JANUARY 2, 1954

No. 1

(Semi-Annual Index—Second Half of 1953)

Titles of Pictures	Reviewed on Page
Abbott & Costello Meet Dr. Jekyll and Mr. Hyde—	
Univ.-Int'l (76½ min.).....	119
Act of Love—United Artists (108 min.).....	203
Actress, The—MGM (90 min.).....	127
Affair in Monte Carlo—Allied Artists (74½ min.).....	151
All-American, The—Univ.-Int'l (83 min.).....	120
All the Brothers Were Valiant—MGM (95 min.).....	167
Appointment in Honduras—RKO (79 min.).....	170
Back to God's Country—Univ.-Int'l (78 min.).....	154
Bad for Each Other—Columbia (83 min.).....	199
Bandits of the West—Republic (54 min.).....	not reviewed
Band Wagon, The—MGM (112 min.).....	112
Beggar's Opera, The—Warner Bros. (94 min.).....	138
Beneath the 12-Mile Reef—	
20th Century-Fox (102 min.).....	203
Big Heat, The—Columbia (90 min.).....	155
Big Leaguer—MGM (70 min.).....	116
Bigamist, The—Filmakers (79 min.).....	178
Bitter Creek—Allied Artists (72 min.).....	not reviewed
Blowing Wild—Warner Bros. (92 min.).....	151
Blueprint for Murder, A—20th Century-Fox (76 min.).....	118
Botany Bay—Paramount (90 min.).....	159
Caddy, The—Paramount (95 min.).....	127
Calamity Jane—Warner Bros. (101 min.).....	175
Captain Scarlett—United Artists (75 min.).....	155
Cease Fire—Paramount (75 min.).....	191
Champ for a Day—Republic (90 min.).....	150
Charge at Feather River, The—	
Warner Bros. (99 min.).....	107
China Venture—Columbia (83 min.).....	138
Clipped Wings—Allied Artists (65 min.).....	142
Combat Squad—Columbia (72 min.).....	159
Conquest of Cochise—Columbia (70 min.).....	134
Conquest of Everest, The—United Artists (78 min.).....	198
Crazylegs, All-American—Republic (87 min.).....	162
Cruel Sea, The—Univ.-Int'l (121 min.).....	126
Cruisin' Down the River—Columbia (79 min.).....	114
Dangerous Crossing—20th Century-Fox (75 min.).....	120
Decameron Nights—RKO (87 min.).....	184
Desperate Moment—Univ.-Int'l (88 min.).....	142
Devil's Canyon—RKO (92 min.).....	130
Diamond Queen, The—Warner Bros. (80 min.).....	130
Donovan's Brain—United Artists (83 min.).....	158
Down Laredo Way—Republic (54 min.).....	not reviewed
Drums of Tahiti—Columbia (73 min.).....	207
East of Sumatra—Univ.-Int'l (82 min.).....	150
Easy to Love—MGM (96 min.).....	182
Eddie Cantor Story, The—Warner Bros. (116 min.).....	202
El Alamein—Columbia (67 min.).....	198
El Paso Stampede—Republic (54 min.).....	not reviewed
Escape from Fort Bravo—MGM (98 min.).....	178
Fake, The—United Artists (80 min.).....	175
Fighter Attack—Allied Artists (80 min.).....	192
Flight Nurse—Republic (90 min.).....	179
Flight to Tangier—Paramount (90 min.).....	166
Forbidden—Univ.-Int'l (85 min.).....	190
Fort Algiers—United Artists (78 min.).....	114
From Here to Eternity—Columbia (118 min.).....	124
Gay Adventure, The—United Artists (82 min.).....	163
Genghis Kahn—United Artists (87 min.).....	108
Gentle Gunman, The—Univ.-Int'l (86 min.).....	162
Geraldine—Republic (90 min.).....	202
Ghost Ship—Lippert (70 min.).....	122
Gilbert & Sullivan—United Artists (105 min.).....	175
Give a Girl a Break—MGM (82 min.).....	195
Glass Web, The—Univ.-Int'l (81 min.).....	166
Golden Blade, The—Univ.-Int'l (81 min.).....	135
Great Diamond Robbery, The—MGM (69 min.).....	194
Great Jesse James Raid, The—Lippert (73 min.).....	130
Gun Belt—United Artists (77 min.).....	106
Gun Fury—Columbia (81 min.).....	168
Half a Hero—MGM (71 min.).....	123
Hannah Lee—Broder (71 min.).....	111
Heidi—United Artists (98 min.).....	206
Here Come the Girls—Paramount (78 min.).....	171
Hondo—Warner Bros. (84 min.).....	192
Hot News—Allied Artists (60 min.).....	190
How to Marry a Millionaire—	
20th Century-Fox (96 min.).....	180
Inferno—20th Century-Fox (83 min.).....	119
Island in the Sky—Warner Bros. (109 min.).....	126
I, the Jury—United Artists (87 min.).....	118
Jack Slade—Allied Artists (90 min.).....	171
Joe Louis Story, The—United Artists (88 min.).....	158
Johnny, the Giant Killer—Lippert (60 min.).....	107
Kid from Left Field, The—20th Century-Fox (80 min.).....	115
Killer Ape—Columbia (68 min.).....	186
King of the Kyber Rifles—20th Century-Fox (99 min.).....	207
Kiss Me Kate—MGM (109 min.).....	174
Knights of the Round Table—MGM (115 min.).....	208
Latin Lovers—MGM (104 min.).....	119
Lion Is In the Streets, A—Warner Bros. (88 min.).....	147
Little Boy Lost—Paramount (97 min.).....	110
Living Desert, The—Walt Disney (69 min.).....	160
Loose in London—Allied Artists (62½ min.).....	106
Main Street to Broadway—MGM (102 min.).....	124
Man Between, The—United Artists (100 min.).....	183
Man Crazy—20th Century-Fox (79 min.).....	204
Man from Cairo, The—Lippert (83 min.).....	195
Man from the Alamo, The—Univ.-Int'l (79 min.).....	111
Man in Hiding—United Artists (79 min.).....	179
Man in the Attic—20th Century-Fox (82 min.).....	202
Man of Conflict—Atlas (71 min.).....	182
Marry Me Again—RKO (72 min.).....	154
Martin Luther—de Rochemont (103 min.).....	154
Master of Ballantrae, The—Warner Bros. (89 min.).....	114
Maze, The—Allied Artists (81 min.).....	110
Mission Over Korea—Columbia (85 min.).....	118
Miss Robin Crusoe—20th Century-Fox (75 min.).....	174
Miss Sadie Thompson—Columbia (90 min.).....	206
Mister Scoutmaster—20th Century-Fox (87 min.).....	134
Moonlighter, The—Warner Bros. (77 min.).....	146
Mogambo—MGM (119 min.).....	151
Money from Home—Paramount (99 min.).....	194
My Heart Goes Crazy—United Artists (70 min.).....	123
Mystery Lake—Lansburgh (64 min.).....	143
Nebraskan, The—Columbia (68 min.).....	179
No Escape—United Artists (76 min.).....	124
Northern Patrol—Allied Artists (62½ min.).....	115
Paratrooper—Columbia (87 min.).....	206
Paris Model—Columbia (81 min.).....	178
Plunder of the Sun—Warner Bros. (81 min.).....	126
Prisoners of the Casbah—Columbia (78 min.).....	174
Project Moonbase—Lippert (63 min.).....	142
Project M.7—Univ.-Int'l (86 min.).....	191
Red River Shore—Republic (54 min.).....	not reviewed
Return to Paradise—United Artists (100 min.).....	120
99 River Street—United Artists (83 min.).....	147
Robe, The—20th Century-Fox (133 min.).....	152
Robot Monster—Astor (62 min.).....	111
Rob Roy—RKO (82 min.).....	190
Roman Holiday—Paramount (119 min.).....	108
Royal African Rifles, The—Allied Artists (75 min.).....	156
Sabre Jet—United Artists (96 min.).....	146
Saginaw Trail—Columbia (56 min.).....	not reviewed
Sailor of the King—20th Century-Fox (83 min.).....	116
Sea of Lost Ships—Republic (85 min.).....	170
Second Chance—RKO (82 min.).....	112
Shadow Man—Lippert (77 min.).....	198
Shadows of Tombstone—Republic (54 min.).....	not reviewed
Shark River—United Artists (80 min.).....	182
Sins of Jezebel—Lippert (74 min.).....	186
Sky Commando—Columbia (69 min.).....	134
Slasher, The—Lippert (75 min.).....	122
Slaves of Babylon—Columbia (81 min.).....	150
So Big—Warner Bros. (101 min.).....	159
Something Money Can't Buy—Univ.-Int'l (83 in.).....	160
Song of the Land—United Artists (71 min.).....	195

Son of Belle Starr—Allied Artists (70 min.)	106
So This Is Love—Warner Bros. (101 min.)	115
Stand at Apache River, The—Univ.-Int'l (77 min.)	131
Steel Lady, The—United Artists (84 min.)	167
Stranger on the Prowl—United Artists (82 min.)	183
Stranger Wore a Gun, The—Columbia (81 min.)	122
Sweethearts on Parade—Republic (90 min.)	123
Sword and the Rose, The—RKO (92 min.)	108
Take the High Ground—MGM (100 min.)	156
Terror on a Train—MGM (72 min.)	112
Texas Bad Man—Allied Artists (62 min.)	not reviewed
Those Redheads from Seattle—Paramount (90 min.)	154
Three Sailors and a Girl—Warner Bros. (98 min.)	191
Thunder Over the Plains—Warner Bros. (82 min.)	184
Thy Neighbor's Wife—20th Century-Fox (77 min.)	155
Titfield Thunderbolt—Univ.-Int'l (84 min.)	162
Torch Song—MGM (89 min.)	160
Trent's Last Case—Republic (90 min.)	166
Tumbleweed—Univ.-Int'l (79 min.)	187
Twilight Women—Lippert (89 min.)	122
Undercover Agent—Lippert (68 min.)	194
Valley of the Head Hunters—Columbia (67 min.)	118
Veils of Bagdad, The—Columbia (82 min.)	158
Vice Squad—United Artists (87 min.)	110
Vicki—20th Century-Fox (85 min.)	146
Village, The—United Artists (96 min.)	156
Walking My Baby Back Home—Univ.-Int'l (95 min.)	183
War Arrow—Univ.-Int'l (78 min.)	199
War Paint—United Artists (89 min.)	107
Wicked Woman—United Artists (76 min.)	192
Wild One, The—Columbia (79 min.)	208
Wings of the Hawk—Univ.-Int'l (80½ min.)	138
Yellow Balloon, The—Allied Artists (80 min.)	186
Yesterday and Today—United Artists (57 min.)	184

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1952-53

5327 Hot News—Clements-Henry	Oct. 11
5321 Private Eyes—Bowery Boys	Dec. 6
5335 Texas Badman—Wayne Morris	Dec. 20
5315 The Golden Idol—Johnny Sheffield	Jan. 10
5331 Yukon Vengeance—Kirby Grant	Jan. 17

(End of 1952-53 Season)

Beginning of 1953-54 Season

5403 Royal African Rifles—Hayward-Hurst	Sept. 27
5407 Jennifer—Lupino-Duff	Oct. 25
5406 Jack Slade—Stevens-Malone	Nov. 8
5422 Vigilantes Terror—Elliott (70 m.)	Nov. 15
5402 Fighter Attack—Hayden-Page	Nov. 29
5321 Private Eyes—Bowery Boys	Dec. 6
5335 Texas Bad Man—Wayne Morris (62 m.)	Dec. 20
5408 World for Ransom—Duryea-Lockhart	Jan. 31
5405 Highway Dragnet—Bennett-Conte	Feb. 7
Riot in Cell Block 11—Brand-Osterloh	Feb. 28
5418 Paris Playboys—Bowery Boys	Mar. 7
5423 Bitter Creek—Elliot (72 min.)	Mar. 21
5414 Loophole—Sullivan-Malone	Mar. 28
5410 Pride of the Blue Grass—Bridges-Miles	Apr. 4
Dragonfly Squadron—Hodiak-Britton	not set

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

616 From Here to Eternity—all-star cast	Sept.
609 China Venture—O'Brien-Sullivan	Sept.
610 Conquest of Cochise—Hodiak-Page	Sept.
611 Sky Commando—Duryea-Gifford	Sept.
614 The Untamed Breed—Tufts-Britton	Sept.
615 The Big Heat—Ford-Grahame	Oct.
612 Slaves of Babylon—Conte-Christian	Oct.
613 Combat Squad—Ireland-McCallister	Oct.
621 Paris Model—Maxwell-Goddard	Nov.
622 Prisoners of the Casbah—Grahame-Romero	Nov.
617 Gun Fury—(3D) Hudson-Reed	Nov.
626 Killer Ape—Weissmuller	Dec.
618 The Nebraskan—Carey-Haynes (3D)	Dec.
628 Drums of Tahiti—(3D) O'Keefe-Medina	Jan.
624 Bad for Each Other—Heston-Scott	Jan.
620 El Alamein—Scott Brady	Jan.
627 Singin' in the Corn—reissue	Jan.
619 Paratrooper—Ladd-Genn	Jan.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5306 Undercover Agent—English-made	Oct. 2
5316 Shadow Man—Cesar Romero	Oct. 16
5302 The Man from Cairo—George Raft	Nov. 27
5304 Terror Street—Dan Duryea	Dec. 4
5318 Limping Man—Lloyd Bridges	Dec. 11
5317 White Fire—Brady-Castle (formerly "Fortune in Diamonds")	Jan. 1
5321 Hollywood Thrill Makers—James Gleason	Jan. 8
5325 Queen of Sheba—special cast	Jan. 15
5305 Black Glove—Alex Nicol	Jan. 22
5324 We Want a Child—special cast	Feb. 5
5311 Fangs of the Wild—Charles Chaplin, Jr.	Feb. 12

(Ed. Note: "Timberlake," listed in the previous index as a Jan. 1 release, has been dropped from the schedule.)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

401 Half a Hero—Skelton-Hagen	Sept.
402 Terror on a Train—Ford-Vernon	Sept.
403 The Actress—Tracy-Simmons-Wright	Sept.
404 Mogambo—Gable-Gardner-Kelly	Oct.
405 Torch Song—Crawford-Wilding	Oct.
406 Take the High Ground—Widmark-Stewart	Oct.
407 All the Brothers Were Valiant— Taylor-Granger-Blyth	Nov.
408 Kiss Me Kate—Grayson-Keel	Nov.
409 Escape from Fort Bravo—Holden-Parker	Dec.
410 Easy to Love—Williams-Martin-Johnson	Dec.
412 Give a Girl a Break—The Champions-Reynolds	Jan.
413 Knights of the Round Table—Taylor-Gardner	Jan.
414 The Great Diamond Robbery—Red Skelton	Jan.
415 Saadia—Wilde-Ferrer-Gam	Feb.
416 The Long, Long Trailer—Ball-Arnaz	Feb.
417 Tennessee Champ—Winters-Martin-Wynn	Mar.
418 Rose Marie—Blythe-Lamas-Keel	Mar.
419 Gypsy Colt—Bond-Dee-Corcoran	Apr.
420 Rhapsody—Taylor-Gassman	Apr.
421 Flame and the Flesh—Turner-Angeli	Apr.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5301 Roman Holiday—Peck-Hepburn	Sept.
5302 The Caddy—Martin & Lewis	Sept.
5303 War of the Worlds—Barry-Robinson	Oct.
5304 Little Boy Lost—Bing Crosby	Oct.
5305 Those Redheads from Seattle (3D)— Fleming-Mitchell	Oct.
5329 Those Redheads from Seattle (2D)	Oct.
5306 Flight to Tangier (3D)—Fontaine-Palace	Nov.
5331 Flight to Tangier (2D)	Nov.
5307 Botany Bay—Ladd-Medina	Nov.
5309 Here Come the Girls—Hope-Clooney	Dec.
5308 Cease Fire (3D)—G.I.'s in Korea	Jan.
5312 Forever Female—Rogers-Holden-Douglas	Jan.
5311 Jivaro—Lamas-Fleming	Jan.
5310 Money from Home (3D)—Martin & Lewis	Feb.
5330 Money from Home—(2D)	Feb.
5313 Alaska Seas—Ryan-Sterling	Feb.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

406 Appointment in Honduras—Sheridan-Ford	Oct.
404 Marry Me Again—Wilson-Cummings	Oct.
488 Out of the Past—reissue	Oct.
487 Follow the Fleet—reissue	Oct.
405 Louisiana Territory—(3D) Documentary	Oct.
461 Decameron Nights—British-made	Nov.
Son of Sinbad—Robertson-Forrest	Mar.
She Had to Say Yes—Mitchum-Simmons	Jan.
French Line—(3D) Russell-Roland	Jan.
Best Years of Our Lives—reissue	Jan.
Rachel and the Stranger—reissue	Feb.
Valley of the Sun—reissue	Feb.
Dangerous Mission—Mature-Laurie	Feb.
Rob Roy—Todd-Johns	Feb.
Tall in the Saddle—reissue	Mar.
The Enchanted Cottage—reissue	Mar.
Carnival Story—Baxter-Cochran	Mar.

Republic Features

(1740 Broadway, New York 19, N. Y.)

1952-53

- 5210 Sweethearts on Parade—Middleton-Norman... July 15
5232 Down Laredo Way—Allen (54 m.) Aug. 8
5243 Bandits of the West—Lane (54 m.) Aug. 18
5244 El Paso Stampede—Lane (54 m.) Sept. 8
5233 Shadows of Tombstone—Allen (54 m.) Sept. 28
5211 Champ for a Day—Nicol-Totter Dec. 1
5234 Red River Shore—Allen (54 m.) Dec. 15
5212 Trent's Last Case—
Wilding-Welles-Lockwood Jan. 1
5213 Sea of Lost Ships—Derek-Hendrix Feb. 1
5224 Crazylegs—Hirsch-Nolan Feb. 15
(End of 1952-53 Season)

Beginning of 1953-54 Season

- 5301 Flight Nurse—Leslie-Tucker Mar. 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1953

- 334 Vicki—Crain-Peters-Adams Oct.
333 Thy Neighbor's Wife—Haas-Moore Oct.
335 The Robe—Burton-Mature—(pre-release) Oct.
336 How To Marry a Millionaire—
Bacall-Monroe-Grable Nov.
365 Fallen Angel—reissue Nov.
366 Forever Amber—reissue Nov.
367 A Yank in the RAF—reissue Nov.
337 Beneath the 12-Mile Reef—Moore-Wagner Dec.
339 Man Crazy—Brand-White Dec.
340 Man in the Attic—Palace-Smith Dec.

1954

- King of the Kyber Rifles—Power-Moore Jan.
Keys of the Kingdom—reissue Jan.
Three Young Texans—Gaynor-Hunter-Brasselle Jan.
Hell and High Water—Widmark-Darvi Feb.
The Siege at Red River—Johnson-Dru-Boone Feb.
Gorilla at Large—Mitchell-Bancroft-Cobb
(available in 2D or 3D) Mar.
Night People—Peck-Gam-Crawford Mar.
Justice Brown—Ritter-Hunter-Paget not set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Dragon's Gold—Archer-Brooke Oct. 16
The Village—Swiss-made Oct. 23
Crossed Swords—Flynn-Lolobrigida Oct. 30
Stranger on the Prowl—Paul Muni Nov. 2
Shark River—Cochran-Mathews Nov. 13
Captain John Smith and Pocahontas—
Dexter-Lawrence Nov. 20
Song of the Land—Documentary Nov. 27
Yesterday and Today—George Jessel Dec. 2
Wicked Woman—Michaels-Egan Dec. 9
Riders to the Stars—Carlson-Marshall Dec. 11
The Captain's Paradise—Guinness-De Carlo Dec. 18
Beat the Devil—Bogart-Jones Dec. 23
Gilbert and Sullivan—English-cast Jan. 8
Personal Affair—Tierney-Genn-Johns Jan. 15
Go, Man, Go—Dane Clark-Globetrotters Jan. 22
Algiers—reissue Jan. 26
The Conquest of Everest—documentary Jan. 29

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 401 The Glass Web (3D)—Robinson-Forsythe Nov.
402 The Glass Web (2D)—Robinson-Forsythe Nov.
403 Back to God's Country—Hudson-Cochran Nov.
404 Veils of Bagdad—Mature-Blanchard Nov.
405 Tumbleweed—Murphy-Nelson Dec.
406 Walking My Baby Back Home—O'Connor-Leigh Dec.
407 Forbidden—Curtis-Dru-Bettger Jan.
408 War Arrow—Chandler-O'Hara Jan.
409 Border River—McCreaz-De Carlo Jan.
410 Taza, Son of Cochise—Hudson-Rush (3D) Feb.
411 Taza, Son of Cochise (2D) Feb.
412 The Glenn Miller Story—Stewart-Allyson Feb.
413 Ride Clear of Diablo—Murphy-Duryea Mar.
414 Saskatchewan—Ladd-Winters-Naish Mar.
415 Creature from the Black Lagoon—
Carlson-Adams (3D) Mar.
416 Creature from the Black Lagoon (2D) Mar.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 301 Island in the Sky—Wayne-Nolan Sept. 5
303 The Moonlighter—Stanwyck-MacMurray Sept. 19
304 The Beggar's Opera—Olivier-Holloway Sept. 26
305 A Lion is in the Streets—Cagney Oct. 3
306 Blowing Wild—Cooper-Stanwyck Oct. 17
307 So Big—Wyman-Hayden Oct. 31
309 Key Largo—reissue Nov. 7
310 Treasure of Sierra Madre—reissue Nov. 7
311 Calamity Jane—Day-Keel Nov. 14
302 The Diamond Queen—Lamas-Dahl Nov. 28
313 Thunder Over the Plains—Scott-Barker Dec. 12
314 Three Sailors and a Girl—
Powell-MacRae-Nelson Dec. 26
312 Hondo—(3D) Wayne-Page Jan. 2
315 His Majesty O'Keefe—Lancaster-Rice Jan. 16
316 The Eddie Cantor Story—Brasselle Jan. 30

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 6701 Magoo Slept Here—Mr. Magoo (7 m.) Nov. 19
6853 Men of the West—
Screen Snapshots (10 m.) Nov. 19
6604 A Boy, a Gun and Birds—
Favorite (reissue) (7½ m.) Nov. 26
6952 Boyd Raeburn & Orch.—
Thrills of Music (reissue) (11 m.) Nov. 26
6552 Candid Microphone No. 2 (9½ m.) Dec. 10
6510 The Tell Tale Heart—UPA Cartoon (8 m.) Dec. 17
6605 Skeleton Frolic—Favorite (reissue) (7½ m.) Dec. 17
6804 Battling Big Fish—Sports
(formerly "Hook Line & Sinker") Dec. 17
6854 Hollywood's Great Entertainers—
Screen Snapshots (10½ m.) Dec. 24
6953 Claude Thornhill & Orch.—
Thrills of Music (reissue) (11 m.) Dec. 24
6702 Magoo Goes Skiing—Mr. Magoo (7 m.) Dec. 31
6855 Memories in Uniform—
Screen Snapshots (10½ m.) Jan. 2
6606 Tree for Two—Favorite (reissue) (7½ m.) Jan. 7
6501 Ballet-Oop—UPA Cartoon (7½ m.) Jan. 14
6607 Way Down Yonder in the Corn—
Favorite (reissue) (7 m.) Jan. 28

Columbia—Two Reels

- 6402 Bubble Trouble—Stooges (16½ m.) Oct. 8
6431 Half Shot at Sunrise—
Comedy (reissue) (16 m.) Oct. 15
6422 Silly Billy—Favorite (reissue) (18 m.) Oct. 22
6412 A Hunting They Did Go—
Quillan-Vernon (16½ m.) Oct. 29
6432 Meet Mr. Mischief—
Comedy (reissue) (17½ m.) Nov. 12
6413 Down the Hatch—Harry Mimmo (17½ m.) Nov. 26
6403 Goof on the Roof—Stooges (16½ m.) Dec. 3
6423 Strife of the Party—
Favorite (reissue) (16 m.) Dec. 17
6140 Jungle Raiders—serial (15 ep.) Dec. 31
6414 Doggie in the Bedroom—Quillan-Vernon Jan. 7
6433 Love at First Fright—
Favorite (reissue) (16 m.) Jan. 14

Metro-Goldwyn-Mayer—One Reel

- W-562 Springtime for Thomas—
Cartoon (reissue) (8 m.) Nov. 7
S-553 Landlording It—Pete Smith (9 m.) Nov. 7
W-534 Life with Tom—Cartoon (8 m.) Nov. 21
T-512 In the Valley of the Rhine—
Traveltalk (9 m.) Nov. 28
W-563 The Bear that Couldn't Sleep—
Cartoon (reissue) (9 m.) Dec. 5
S-554 Things We Can Do Without—
Pete Smith (9 m.) Dec. 5
W-564 Northwest Hounded Police—
Cartoon (reissue) (8 m.) Dec. 19
W-535 Three Little Pups—Cartoon (7 m.) Dec. 26
T-513 Looking St. Lisbon—Traveltalk (9 m.) Dec. 26
S-555 Film Antics—Pete Smith (8 m.) Jan. 2
W-565 The Milky Waif—
Cartoon (reissue) (7 m.) Jan. 9
W-536 Puppy Tale—Cartoon (7 m.) Jan. 23
W-537 Posse Cat—Cartoon (7 m.) Jan. 30
W-566 Uncle Tom's Cabana—
Cartoon (reissue) (8 m.) Feb. 6
S-556 Ain't It Aggravatin—Pete Smith (8 m.) Feb. 6
W-538 Drag-along Droopy—Cartoon (8 m.) Feb. 20

Paramount—One Reel

R13-3	Choosing Canines—Spotlight (9 m.)	Nov. 13
P13-1	Huey's Ducky Daddy—Noveltoon (7 m.)	Nov. 20
R13-4	Rough Ridin' Youngsters— Spotlight (9 m.)	Dec. 4
H13-1	Northwest Mouse— Herman & Katnip (7 m.)	Dec. 18
R13-5	Water Swimphony—Spotlight (9 m.)	Dec. 18
B13-2	Boos and Saddles—Casper (7 m.)	Dec. 25
K13-2	Society Man—Pacemaker (10 m.)	Dec. 25
E13-3	Floor Flusher—Popeye (6 m.)	Jan. 1

RKO—One Reel

44104	How to Sleep—Disney (7 m.)	Dec. 4
44204	Ocean to Ocean—Screenliner (8 m.)	Dec. 11
44105	Canvas Back Duck—Disney (7 m.)	Dec. 25
44305	Summer Schussboomers—Sportscope (8 m.)	Dec. 25
44106	Spare the Rod—Disney	Jan. 15
44107	Donald's Diary—Disney	Feb. 5
44108	The Lone Chipmunks—Disney	Feb. 26
44109	Dragon Around—Disney	Mar. 19

RKO—Two Reels

43102	This is Little League—Special (15 m.)	Oct. 30
43901	Football Headliners—Special (15 m.)	Dec. 11
43103	The Magic Streetcar—Special (20 m.)	Dec. 18

Republic—One Reel

9224	Japan—This World of Ours (9 m.)	Oct. 1
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Republic—Two Reels

1952-53

5382	Return of Capt. America—Serial (15 ep.) (reissue of "Capt. America")	Oct. 1
	(End of 1952-53 Season)	

Beginning of 1953-54 Season

5383	Trader Tom of the China Seas— Serial (12 ep.)	Jan. 1
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Twentieth Century-Fox—One Reel

1953

3306	The Golden Glover—Sports (9 m.)	Dec.
6306	Focus on Fate—See It Happen (10 m.)	Dec.
5325	Spare the Rod (Mighty Mouse)—Terry. (7 m.)	Dec.
5326	Growing Pains (Terry Bears)—Terry. (7 m.)	Dec.

1954

7402	Dancers of the Deep—CinemaScope	Jan.
5401	Runaway Mouse (Little Roquefort)— Terrytoon (7 m.)	Jan.
5402	How to Relax (Dimwit)—Terrytoon (7 m.)	Jan.
5403	The Helicopter—Terrytoon (reissue) (7 m.)	Jan.
5404	Blind Date (Heckle & Jeckle)—Terry. (7 m.)	Feb.
5405	Nonsense Newsreel—Terrytoon (7 m.)	Feb.
5406	Much Ado About Nothing—Terrytoon (7 m.)	Feb.
5407	Helpless Hippo (Mighty Mouse)— Terrytoon (7 m.)	Mar.
5408	Pet Problems (Terry Bears)—Terry. (7 m.)	Mar.
5409	The Frog & the Princess— Terrytoon (reissue) (7 m.)	Mar.

Universal—One Reel

1952-53

8331	Plywood Panic—Maw and Paw (6 m.)	Sept. 28
8384	Three Years To Victory— Color Parade (10 m.)	Oct. 5
8332	Hot Noon—Cartune (6 m.)	Oct. 12
8348	Fun for All—Variety View (9 m.)	Oct. 19
	(End of 1952-53 Season)	

Beginning of 1953-54 Season

9341	Byways to Broadway—Variety View (9 m.)	Nov. 16
9321	Chilli Willie—Cartune (6 m.)	Dec. 21
9342	Bow River Valley—Variety View (9 m.)	Jan. 4
9381	Go South Amigos—Color Parade (10 m.)	Feb. 8
9343	Brooklyn Goes to Chicago— Variety View (9 m.)	Feb. 22

Universal—Two Reels

1952-53

8309	Camp Jamboree—Musical (15 m.)	Oct. 8
8310	The Dorsey Bros. Encore—Musical (16 m.)	Oct. 22
8202	Landscape of Silence—Special (17 m.)	Oct. 25
	(End of 1952-53 Season)	

Beginning of 1953-54 Season

9301	Carnival in April—Musical (18 m.)	Nov. 12
9302	David Rose & His Orch.—Musical (16 m.)	Dec. 24
9303	Hawaiian Nights—Musical (17 m.)	Jan. 22

Vitaphone—One Reel

1724	Robot Rabbit—Bugs Bunny (7 m.)	Dec. 12
1504	Arabians in the Rockies— Sports Parade (10 m.)	Dec. 12
1402	So You Want to Be An Heir— Joe McDoakes (10 m.)	Dec. 19
1707	Punch Trunk—Merrie Melody (7 m.)	Dec. 19
1603	Magic Movie Moments—Variety (10 m.)	Dec. 26
1305	Scent-Imental Over You— Hit Parade (reissue) (7 m.)	Dec. 26
	Melody Master (reissue) (10 m.)	Jan. 2
1708	Dog Pounded—Merrie Melody (7 m.)	Jan. 2
1725	Captain Hareblower—Bugs Bunny (7 m.)	Jan. 16
1503	Born to Ski—Sports Parade (10 m.)	Jan. 16
1403	So You're Having Neighbor Trouble— Joe McDoakes (10 m.)	Jan. 30
1803	Rhythm of the Rhumba—	
1709	I Gopher You—Merrie Melody (7m.)	Jan. 30
1306	Of Fox and Hounds— Hit Parade (reissue) (7 m.)	Feb. 6
1710	Feline Frame-up—Merrie Melody (7 m.)	Feb. 13
1505	When Fish Fight—Sports Parade (10 m.)	Feb. 20
1711	Wild Wife—Merrie Melody (7 m.)	Feb. 20
1712	No Barking—Merrie Melody (7 m.)	Feb. 27
1307	Roughly Squeaking— Hit Parade (reissue) (7 m.)	Feb. 27
1604	Remember When—Variety (10 m.)	Feb. 27

Vitaphone—Two Reels

1003	North of the Sahara—Special (17 m.)	Nov. 7
1103	Spills for Thrills—Featurette	Nov. 21
1004	Don't Forget to Write—Special	Dec. 5
1005	Winter Paradise—Special	Jan. 9
1102	They Were Champs—Featurette	Jan. 23
1006	Hold Your Horses—Special	Feb. 6

NEWSWEEKLY NEW YORK

RELEASE DATES

News of the Day

236	Wed. (E)	Dec. 30	49	Wed. (O)	Jan. 27
237	Mon. (O)	Jan. 4	50	Mon. (E)	Feb. 1
238	Wed. (E)	Jan. 6	51	Wed. (O)	Feb. 3
239	Mon. (O)	Jan. 11	52	Mon. (E)	Feb. 8
240	Wed. (E)	Jan. 13	53	Wed. (O)	Feb. 10
241	Mon. (O)	Jan. 18	54	Mon. (E)	Feb. 15
242	Wed. (E)	Jan. 20	55	Wed. (O)	Feb. 17
243	Mon. (O)	Jan. 25			
244	Wed. (E)	Jan. 27			
245	Mon. (O)	Feb. 1			
246	Wed. (E)	Feb. 3			
247	Mon. (O)	Feb. 8			
248	Wed. (E)	Feb. 10			
249	Mon. (O)	Feb. 15			
250	Wed. (E)	Feb. 17			

Paramount News

39	Wed. (O)	Dec. 30	10	Tues. (E)	Jan. 26
40	Sat. (E)	Jan. 2	11	Friday (O)	Jan. 29
41	Wed. (O)	Jan. 6	12	Tues. (E)	Feb. 2
42	Sat. (E)	Jan. 9	13	Friday (O)	Feb. 5
43	Wed. (O)	Jan. 13	14	Tues. (E)	Feb. 9
44	Sat. (E)	Jan. 16	15	Friday (O)	Feb. 12
45	Wed. (O)	Jan. 20	16	Tues. (E)	Feb. 16
46	Sat. (E)	Jan. 23	17	Friday (O)	Feb. 19
47	Wed. (O)	Jan. 27			
48	Sat. (E)	Jan. 30			
49	Wed. (O)	Feb. 3			
50	Sat. (E)	Feb. 6			
51	Wed. (O)	Feb. 10			
52	Sat. (E)	Feb. 13			
53	Wed. (O)	Feb. 17			

Warner Pathe News

41	Wed. (O)	Dec. 30	530	Thurs. (E)	Dec. 31
42	Mon. (E)	Jan. 4	531	Tues. (O)	Jan. 5
43	Wed. (O)	Jan. 6	532	Thurs. (E)	Jan. 7
44	Mon. (E)	Jan. 11	533	Tues. (O)	Jan. 12
45	Wed. (O)	Jan. 13	534	Thurs. (E)	Jan. 14
46	Mon. (E)	Jan. 18	535	Tues. (O)	Jan. 19
47	Wed. (O)	Jan. 20	536	Thurs. (E)	Jan. 21
48	Mon. (E)	Jan. 25	537	Tues. (O)	Jan. 26
			538	Thurs. (E)	Jan. 28
			539	Tues. (O)	Feb. 2
			540	Thurs. (E)	Feb. 4
			541	Tues. (O)	Feb. 9
			542	Thurs. (E)	Feb. 11
			543	Tues. (O)	Feb. 16
			544	Thurs. (E)	Feb. 18

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No. 2

THE CREST CASE

In a 7-1 decision handed down on Monday of this week, the U.S. Supreme Court ruled that, in the absence of any conspiracy to violate the anti-trust laws, the major distributors have the right to deny first-run films to neighborhood theatres and to restrict such runs to downtown theatres that have greater revenue possibilities.

The Court's ruling was contained in a decision against the Crest Theatre, located about six miles from downtown Baltimore, which contended that the eight major distributors had violated the anti-trust laws by denying it first-run pictures and by conspiring to limit such pictures to downtown Baltimore theatres.

When tried in the District Court, a jury had decided against the Crest Theatre and, after this decision had been sustained by the Fourth Circuit Court, the Crest had appealed to the Supreme Court.

The Court's opinion, written by Associate Justice Tom Clark, states in effect that the mere proof of parallel action — that is, proof that all the distributors reached the same business decisions, is not enough to establish an anti-trust violation, and that suing theatres must establish that the parallel behavior was the result of conspiratorial action and not of independent judgment in solving a common business problem.

Clark's opinion pointed out that the distributors gave similar reasons for denying first-run films to the Crest, and that all argued that the Crest was not entitled to day-and-date first-runs because it was in substantial competition with the downtown theatres, even though it is a neighborhood house. He added that, even if the distributors were willing to license first-run pictures to the Crest, no downtown theatre would waive its clearance rights to permit the Crest to get day-and-date showings. Clark then pointed out that if the Crest were to get first-run pictures the license would have to be for exclusive showings.

"However," he added, "an exclusive license would be economically unsound because the Crest is a suburban theatre located in a small shopping center and served by limited transportation facilities," and "with a drawing area of less than one-tenth that of a downtown theatre, it cannot compare with those easily accessible theatres in the power to draw patrons. Hence, the downtown theatres offer far greater opportunities for the widespread advertisement and exploitation of newly released features, which is thought necessary to maximize the over-all return from subsequent runs as well as first runs."

"The crucial question," said Clark, "is whether respondents' conduct toward petitioner stemmed from

independent decision or from an agreement, tacit or expressed. To be sure, business behavior is admissible circumstantial evidence from which the fact finder may infer agreement. But this Court has never held that proof of parallel business behavior conclusively establishes agreement, or, phrased differently, that such behavior itself constitutes a Sherman Act offense. Circumstantial evidence of consciously parallel behavior may have made heavy inroads into the traditional judicial attitude toward conspiracy, but 'conscious parallelism' has not yet read conspiracy out of the Sherman Act entirely."

Although it is apparent that the Court's decision in this case is a major victory for the distributors, both Abram F. Myers, National Allied's general counsel and board chairman, and Herman M. Levy, general counsel of the Theatre Owners of America, were quick to warn the distributors against utilizing the decision to resume discriminatory practices against independent exhibitors.

In a formal statement wired to the trade press immediately after the decision was handed down, Mr. Myers had this to say:

"Decision in Crest Theatre Case upholds position outlined in my speech at Allied's Pittsburgh Convention, October 3, 1950 and thereafter unsuccessfully urged upon the film companies by an Allied committee that, in the absence of collusion or conspiracy, film companies may safely select their customers for sound business reasons and it is not necessary for them to institute bidding for their protection.

"While the Court did not expressly so state, I think that the rest of Allied's contention follows as a corollary that bidding is essential only when an independent exhibitor demands pictures on a run formerly monopolized by a circuit theatre and the refusal to sell is a hangover of conditions condemned by the Supreme Court in the Paramount case.

"However, our distributor friends should not get the idea that the way has been cleared for a resumption of discriminatory practices against independent exhibitors and in favor of presently or formerly affiliated theatres such as were condemned in the Paramount case because, if they do, the decrees in that case will supply the necessary proof of conspiracy.

"The Crest decision should have the effect to clear the court dockets of flimsy cases involving only parallel action but cases involving overt acts of conspiracy or which button on to the Paramount case will not be affected."

Writing in a similar vein, Mr. Levy had this to say, partly, in an analysis of the decision for his membership:

(Continued on back page)

**"The Glenn Miller Story" with
James Stewart and June Allyson**

(Univ.-Int'l, February; time, 116 min.)

Excellent! Biographical of the career of the late Glenn Miller, the famed dance bandleader, who disappeared at the peak of his popularity while flying to Paris to entertain American troops, the production, photographed in Technicolor, is a stirring and heart-warming human interest drama, expertly directed and flawlessly acted by a fine cast. It is the kind of picture that will have wide appeal, for it is sentimental, has tears and laughter, a tender and charming romance and, of course, many popular song hits identified with Miller and played in his inimitable style. The remarkable thing about Glenn Miller's music is that it has lost none of its popularity in the nine years since his death; his recordings are still among the top favorites. But though the music is an important part of the film's entertainment values, it does not overshadow the human elements of the warm-hearted story, which traces Miller's career from the time that he was an itinerant trombonist in 1925 to his tragic death in 1944, depicting his burning desire and determination to create a "new sound" in popular music, his struggles in fulfilling his dream, his charming romance and marriage, and his wholesome family life. James Stewart, as Miller, comes through with another one of his outstanding portrayals; he gives the characterization a quality that highly sympathetic and endearing, and for that reason one feels keenly his joys and disappointments, as well as the tragedy of his sudden death. June Allyson is completely winning as his wife. Outstanding among the many musical highlights is a jam session in a 1928 Harlem nightclub in which Louis Armstrong and Gene Krupa team up in a rendition of the "Basin Street Blues." Another highlight is where Frances Langford and The Modernaires appear with Miller's band in an overseas service show. All in all, the fame of Glenn Miller's music, the popularity of the players, and the favorable word-of-mouth advertising that the picture is sure to enjoy, should make it one of the top boxoffice attractions of 1954.

Opening in 1925, the story depicts Miller as a struggling trombonist who dreams of having his own band and of creating something new in popular music. He gets his first break when he obtains a job as a trombonist-arranger with Ben Pollack (playing himself), a popular bandleader. When the touring band stops in Denver, Miller calls on Helen Burger (June Allyson), his college sweetheart, whom he had not seen in two years, and tells her of his intention to marry her, in spite of the fact that she was engaged to another chap. In New York, Miller leaves Pollack to try his luck as an arranger, but he meets with no success and ends up broke. To boost his morale, he telephones Helen and persuades her to come to New York to marry him. Their life becomes one in which Miller plays in orchestra pits of various theatres to eke out a livelihood. But in due time Helen manages to save \$1800 and persuades him to organize his first band. Luck is against him, however, and the band folds in Boston. To complicate matters, Helen becomes ill, and he is compelled to sell all his equipment to meet the hospital bill. Miller finally gets an unexpected break when Si Schribman (George Tobias), a ballroom operator, offers to finance a new band. During rehearsal, the trumpet-player accidentally splits his lip and Miller uses a clarinetist as a substitute. This gives his music arrangements the "new sound" he had been searching for, and it wins immediate popularity. From then on Miller's band gains fame and he becomes wealthy. At the peak of his popularity, he accepts a commission as a captain in the Air Force and, at his own request, is sent overseas with his band to entertain the troops. His career comes to an end when a plane flying him to Paris for a special Christmas show disappears over the English Channel.

It was produced by Aaron Rosenberg, and directed by Anthony Mann, from a screenplay by Valentine Davies and Oscar Brodney.

Fine for the family.

**"Personal Affair" with Gene Tierney,
Leo Genn and Glynis Johns**

(United Artists, January 15; time, 82 min.)

This British-made adult drama offers a thought-provoking study of the damaging effect that malicious gossip can have on the lives of innocent people. As an entertainment, however, it is cheerless and slow-moving, and seems more suited to the classes than to the masses. Revolving around a 'teen-aged schoolgirl's infatuation for her handsome teacher, a decent married man who becomes the victim of poisoned minds when she disappears, the story has its intriguing and tense situations, but there are moments when the proceedings become tedious, mainly because of the director's tendency to dawdle on unimportant matters in an apparent attempt to give the film an arty touch. Leo Genn is sympathetic as the harassed teacher, and Glynis Johns is appealing as the 'teen-ager, but it is somewhat difficult to accept her as a 17-year-old girl. Gene Tierney is competent as Genn's American wife, but her possessiveness robs her of sympathy:—

Although aware that Glynis, one of his pupils, had become infatuated with him, Genn, accustomed to such "crushes," pays little attention. A man of high integrity, Genn is keenly interested in his school work and very much in love with Gene, his wife. But Gene, recognizing the light in Glynis' eyes, openly accuses her of being in love with Genn when she comes to their home one evening for special tuition. The accusation makes the girl hysterical and she rushes away from the house. Furious over the irreparable harm that Gene may have caused the impressionable girl, Genn quarrels bitterly with her. Later, he arranges to meet Glynis in an effort to calm her nerves. When Glynis fails to return to her home that night, Walter Fitzgerald, her father, confronts Genn, who admits that he had met her that night but insists that she had caught the bus home. Glynis' failure to return home the next day, coupled with the fact that her beret is found floating in the river, starts gossip among the villagers and before long the entire community suspects Genn of foul play. The police are called in, and Genn is made to account for his movements. Torn between her love for her husband and the vicious gossip of the villagers, Gene begins to doubt Genn's insistence that he knows nothing of the girl's whereabouts. After an absence of three days, during which life becomes unbearable for both Genn and his wife because of the web of intrigue and suspicion that is spun by poisoned minds, Glynis returns home and explains that she had been staying with a girl-friend in London in order to straighten herself out. Her return clears the air of nasty suspicions and enables Genn and his wife to resume a normal life.

It was produced by Antony Darnborough, and directed by Anthony Pelissier, from a screenplay by Lesley Storm. It is a J. Arthur Rank Organization presentation. Adults.

**"Charge of the Lancers" with
Paulette Goddard and Jean Pierre Aumont**

(Columbia, no rel. date set; time, 74 min.)

Photographed in Technicolor, this is a routine but passable costume adventure melodrama. It does not, however, rise above the level of program fare, and will serve best as a supporting feature. Set in the days of the Crimean War and dealing with the adventures of a French-born British officer whose espionage activities bring about the capture of Sebastapol, neither the story nor the heroics are believable, but it has enough action, excitement and romantic by-play to get by with those who are not too fussy about the quality of their screen fare. Jean Pierre Aumont, as the hero, and Paulette Goddard, as a flirtatious gypsy who aids him and wins his heart, are no more than adequate in meeting the demands of their roles. The direction is ordinary. There is some comedy, but it is pretty weak:—

To help the Allied forces capture the Russian naval base at Sebastapol, Aumont and Richard Stapley, a fellow British officer, arrive at field headquarters with the model of a new cannon, powerful enough to blast through the thick walls protecting the base. The Russians manage to capture Stapley and question him about the new weapon, but he feigns

amnesia and refuses to talk. Aumont is assigned to the task of rescuing Stapley, but before he can start on his mission the Russians launch a surprise attack and force the British to retreat. Accompanied by Charles Irwin, a buddy, Aumont flees into the forest and comes upon a gypsy family, including Paulette Goddard and her parents. When a Russian patrol approaches, Paulette gives the two men gypsy clothes, enabling Aumont to pose as her husband and Irwin as her brother. The Russians order them to proceed to Sebastapol for induction into a labor squad. To insure their safety, Aumont convinces the leader of the patrol that Paulette is a favorite of Ben Astar, the Russian general in command at Sebastapol. Upon reaching their destination, Paulette is brought before the general and she frankly tells him the story had been concocted to protect her from his soldiers. The general, taken in by her charms, orders the whole group housed in a cottage next to his mansion. While Paulette toys around with the general, Aumont obtains valuable information about the Russian defenses. Meanwhile a group of British nurses are permitted to come to Sebastapol to care for wounded prisoners, and among them is Karin Booth, Stapley's sweetheart. Aumont tells her about the information that he had obtained so that she may carry a message back to the British, but she proves to be a Russian spy and places both Stapley and Aumont under arrest. Both men overcome their guards and, in a swift series of events, send a message to the Allies to attack, rescue Paulette from the general, and escape with her to safety while the Allies accomplish the overthrow of Sebastapol.

It was produced by Sam Katzman, and directed by William Castle, from a story and screenplay by Robert E. Kent. Adults.

**"Border River" with Joel McCrea,
Yvonne De Carlo and Pedro Armendariz**
(Univ.-Int'l, January; time, 80 min.)

A good western-type melodrama, photographed in Technicolor. Set in the days of the Civil War and dealing with the efforts of a Confederate officer to purchase ammunition and supplies from a powerful Mexican renegade leader, the picture is filled with excitement and suspense and is a notch above most melodramas of its type, thanks to the interesting story and the competent direction and acting. Joel McCrea does his usual good work as the stalwart and fearless hero, and Yvonne De Carlo is effective as a cynical Mexican beauty who falls in love with him and comes to his aid. Pedro Armendariz turns in a fine portrayal as the sinister and crafty Mexican renegade general, who seeks to appropriate McCrea's gold without delivering the promised merchandise. Not the least of the film's assets are the exquisite scenic values, enhanced by the first-rate color photography.

Having stolen two million dollars in gold from the Union forces, McCrea, a Confederate major, makes his way across the Rio Grande to Zona Libre, governed by Armendariz, who headed a polygot army in defiance of the Mexican legislature. McCrea contacts Armendariz in an effort to purchase ammunition and supplies that were needed desperately by the South. Armendariz agrees to sell the merchandise, but, when he insists upon getting the gold before releasing the supplies, McCrea becomes suspicious and the deal reaches a stalemate. Meanwhile he further antagonizes Armendariz by falling in love with Yvonne, the general's co-owner of a local saloon. Several nefarious characters accost McCrea in an effort to learn where the gold is hidden, but all are soundly thrashed by him, including Howard Petrie, a fellow American, whom he unmasks as a private detective in the employ of the Union. Petrie, however, proves to be a Southern sympathizer and throws in with McCrea. Together with Petrie and the remaining members of his band of raiders, McCrea secretly transports the gold to the Mexican side of the Rio Grande and hides it. He then makes a deal with Ivan Triesault, Armendariz's chief aide, to double-cross his employer and furnish the supplies. But Armendariz learns of the deception and kills Triesault before he can carry out the deal. When McCrea rides off to pick up the gold, he is followed by Alfonso Bedoya, Armendariz's lieutenant.

Yvonne learns of this and warns McCrea, who kills Bedoya when he arrives. In the events that follow, Armendariz and his men go in search of the gold and, just as they find it, McCrea launches an attack and kills Armendariz in the ensuing battle. Mexican Federal Forces take over Zona Libre and, in gratitude for eliminating Armendariz, they sell him his direly needed supplies. McCrea then sets out for New Orleans, with Yvonne, his bride, by his side.

It was produced by Albert J. Cohen, and directed by George Sherman, from a story by Louis Stevens, who collaborated on the screenplay with William Sackheim.

Unobjectionable morally.

**"The Long, Long Trailer" with
Lucille Ball and Desi Arnaz**
(MGM, February; time, 95 min.)

A highly amusing comedy, photographed in Ansco color with prints by Technicolor. It should do outstanding business, not only because it is extremely funny, but also because of the vast popularity of Lucille Ball and Desi Arnaz, whose "I Love Lucy" television program has won them millions of fans. The story, which follows the adventures and misadventures of the couple after they decide to make their home in an oversized super-streamlined trailer, is crammed with laughs from start to finish even though much of the comedy is of the slapstick variety. The unexpected problems that arise when they start out on their honeymoon in the trailer, their hair-raising experiences as they guide the huge trailer up and down narrow mountain roads that wind around steep cliffs, and Miss Ball's travails as she tries to cope with household duties both while the trailer is in motion and when it is off balance, keep the proceedings on a high note of hilarity throughout. The subject matter is ideally suited to the talents of this comedy team, and they make the most of every opportunity to garner a laugh. Keenan Wynn, as a policeman, and Marjorie Main, as a nosy trailer-neighbor, contribute amusing bits, but their appearances are very brief. Worked into the mirthful doings are fascinating scenic shots of Yosemite National Park:—

Shortly before her marriage to Desi, whose job required him to spend considerable time away from home, Lucille decides that living in a trailer would not only be more economical than buying a house but would also enable Desi to live at home no matter where he traveled. Desi reluctantly accepts her suggestion, and ends up by paying three times as much as he had anticipated in order to obtain a suitable trailer. And to make matters worse, he discovers that his old car is not powerful enough to haul the trailer and is compelled to buy a new car. Immediately after their marriage, they set out on their honeymoon with the fully loaded trailer and soon discover that a house-on-wheels presents many unforeseen problems. They get themselves into their first mess when they stop to visit some of Lucille's distant relatives. Desi, while attempting to back the huge trailer into the driveway of the relatives' house, ruins their garden and almost demolishes the building. Continuing their trip, they get stuck in a muddy road and are forced to spend an uncomfortable night in the off-balance trailer. This incident costs Desi more money for towing and cleaning the trailer than if he and his bride had spent the night in a first-class hotel. In the course of events, Lucille keeps collecting rocks from the different places they visit, with the result that the trailer becomes overloaded. Desi orders her to dispose of the rocks before they attempt a dangerous mountain climb. Unwilling to part with the mementos, she conceals them in various parts of the trailer and tells Desi that she had disposed of them. The rocks fall out of their hiding places during the perilous drive over the mountains and the shifting weight within the trailer almost leads to disaster. Desi, exasperated, throws out the rocks and has a heated quarrel with Lucille. He decides to sell the trailer and she in turn decides to leave him, but true love cools their tempers and they decide to continue life in the trailer for better or worse.

It was produced by Pandro S. Berman, and directed by Vincente Minnelli, from a screenplay by Albert Hackett and Frances Goodrich, based on the novel by Clinton Twiss.

Good for the family.

"It is obvious that the Crest decision has given to distributors, acting independently, the privilege of restricting first run showings to downtown theatres. This addition to the already tremendous discretionary powers in distribution can be a dangerous instrument, and it behooves the distributors to watch carefully that this additional discretion is not abused. The Crest decision is no green light to distribution to indulge in discriminatory tactics. Nor should this decision be taken by distribution as an indirect suggestion that competitive bidding between theatres for first run is either permissible or advisable. There is no more occasion now than there was before the Crest case for distribution to use compulsory competitive bidding except in those rare instances where particular distributors sincerely and honestly feel that only through the use of competitive bidding can an actual threat of litigation be dispelled.

"The Crest decision strengthens the distributors' position at a time when theatres in general are pathetic victims of a sellers' market. It also widens the 'no man's land' area that has been developing rapidly between the first run and subsequent run operations.

"Distribution policies over the past few years have resulted in the subsequent run operator slowly becoming 'the forgotten man' of the industry. The cumulative effect of unenlightened and uneconomic distributor practices is taking its toll, and chaos may well result unless distribution alerts itself to the plight of the subsequent run theatre owner and unless distribution makes its primary objective a change in its policies to insure the subsequent run theatre owner a fair and reasonable opportunity to exist. Distribution's determination and almost inflexible application of national sales policies without regard to the potential of the individual theatre, the decrease in the number of pictures produced and released, and the ever increasing rentals for the fewer and fewer pictures released must injure first run operation, and may well destroy subsequent run operation. Distribution should become conscious of these self-evident facts, and now, before any relief that may be granted will come too little and too late."

Both Mr. Myers and Mr. Levy have given the distributors sound and constructive advice. It is to be hoped that they will see the wisdom of heeding it.

A THOUGHT-PROVOKING RESOLUTION

The board of directors of the Allied Theatre Owners of Indiana, at its regular monthly meeting held last Tuesday, passed the following resolution:

"WHEREAS, all producing companies have adopted a ruinous policy of 'fewer pictures playing in fewer theatres,' and

"WHEREAS, approximately only two hundred and forty pictures will be released during the coming year; and

"WHEREAS, of that two hundred and forty, some fifty pictures will be released in CinemaScope, leaving only one hundred and ninety in the regular medium; and

"WHEREAS, towns with more than one theatre and subsequent runs in cities need approximately three hundred and twelve pictures a year, and are now facing the greatest crisis in the history of the motion picture industry;

"NOW THEREFORE BE IT RESOLVED: By the Board of Directors of Allied Theatre Owners, meeting on this 5th day of January, 1954, that the only solution to the product shortage is for exhibition to enter production. This must be accomplished by taking over the studio facilities and control of an existing producing company by exhibition acquiring stock and voting proxies of the company. To this end the Indiana Board of Directors urges that Allied States Association, at its Board of Directors' meeting, to be held in Cincinnati on February 4th and 5th, take the following steps:

"1. Make an immediate survey of the number of shares of film producing companies' stock now held by exhibitors and pledge to turn over voting rights on stock held.

"2. To secure exhibitor guarantees of play dates at commensurate prices from exhibitors for pictures released by the company in which exhibitors will gain control.

"3. To secure from the Security Exchange Commission a list of the present stockholders of each producing company.

"4. Pledge of exhibitors to contact stockholders in their communities whose names are furnished by the Committee from its S.E.C. list for the purpose of obtaining their proxies.

"5. To urge the Theatre Owners of America to also take the steps listed heretofore. And upon completion of the Allied and T.O.A. survey, form a joint committee to determine what company should be selected for exhibitor control.

"6. Immediately contact heads of all Hollywood Guilds whose members are suffering from the greatest unemployment in the history of the industry, requesting their disposition toward entering into profit-sharing production of pictures."

This resolution is an extension of the proposal made by Trueman T. Rembusch, the Indiana Allied leader, in his keynote speech to the National Allied Convention, held in Boston last October. At that time the Convention delegates greeted the proposal with enthusiasm and voted unanimously to explore the feasibility of the idea. A committee was appointed to study the proposal and to report its recommendations to the Allied board.

As it has already been said in these columns, the idea is indeed novel and provocative. And in view of the fact that the product shortage problem is becoming worse instead of better, exhibitor interest in the proposal may become intensified.

MAN OF THE YEAR

Spyros P. Skouras, 20th Century-Fox's dynamic president, has received the annual "Exhibitorating Award" of the *Independent Film Journal* as the man who did "the most to further the best interests of the motion picture industry during 1953."

HARRISON'S REPORTS is heartily in accord with the *Independent Film Journal's* selection of Mr. Skouras as "Man of the Year." It is an honor he richly deserves because of his courage, progressiveness and farsightedness in bringing about the development of CinemaScope.

HARRISON'S REPORTS

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ANOTHER 3-D CASUALTY

Abe Montague, general sales manager for Columbia, announced this week that "Miss Sadie Thompson," which is currently playing pre-release engagements in 3-D, will be made available to the exhibitors in both 2-D and 3-D versions, effective immediately.

Montague stated that two major factors influenced his decision to relax his original decision of "3-D only." The first, he said, was the desire of an increasingly large number of theatre owners, who are not equipped for 3-D exhibition, to book the film "at a time when it is at its peak as a boxoffice hit." He added that, "since our continuing desire is to cooperate to the fullest with our customers, these repeated requests have prompted us to re-examine our releasing policy in an effort to determine if it is feasible to comply with the exhibitors' demands."

The second factor influencing his decision, Montague revealed, was the "surprising results from controlled day-and-date multiple runs" conducted last week in two major cities. In Richmond, Va., the picture played at the Byrd Theatre in 3-D, while the State Theatre, during the same period, played the film in 2-D. In Sacramento, Calif., the production was shown at the Tower and Del Paso Theatres in 3-D while the Esquire exhibited in it 2-D.

"Results of these tests were most revealing to us," Montague said. "While those houses showing the film in 3-D reported gratifyingly high grosses... those theatres playing it in 2-D registered remarkably close to those high grosses. Thus we found little, from a business point of view, to choose from between 3-D and 2-D, and the surprisingly equal strength shown by the film in both forms was an important factor in causing us to make it available to theatres in either medium they choose."

If one is to base his opinion on Columbia's past record of squeezing the utmost out of the exhibition of its big pictures, Abe Montague's statement to the effect that exhibitor requests have been a major factor in influencing his decision to make "Miss Sadie Thompson" available in 2-D is just so much eye-wash, for the word has gotten around that the picture in its 3-D exhibitions has fallen below company expectations and is not matching the business done by "Salome," the previous Rita Hayworth film.

Interesting, however, is Montague's admission that the results of the tests his company conducted in Richmond and Sacramento proved that the picture showed equal box-office strength in either medium. This upholds the contention of this paper that 3-D, even with improved projection and better photography and glasses, adds little if anything to the entertainment values of a picture.

Montague's decision to make "Miss Sadie Thompson" available in 2-D immediately is a wise one, even though the reasons for it are transparent, and it un-

doubtedly will result in greater financial benefits both to his company and the exhibitors. The reason for it is simple: The picture-goers who dislike 3-D — and there are millions of them — will stay away from theatres that play the picture in that form, but it is unlikely that those who like 3-D will stay away from the theatres that show it in 2-D. In short, 3-D attracts only a part of the picture-going public whereas 2-D is acceptable to all.

MORE ON THE STEREOPHONIC SOUND HASSLE

Wilbur Snaper, president of National Allied, reports in a bulletin issued this week that the Community Theatre in Morristown, N.J., a first-run situation operated by the Walter Reade circuit, is showing "The Robe" without stereophonic sound by means of a "mixer," which channels the four sound tracks through one horn. Snaper described the operation as being basically like four spigots being opened into one funnel from which comes a single stream. He added that exhibitor use of the "mixer" would lessen the cost of stereophonic sound equipment by thousands of dollars since it can be installed at a cost that runs about 35% of full stereophonic equipment.

Commenting on the fact that the "mixer" requires only one horn, Snaper said: "This amounts to using only one track — just what we have demanded for many weeks. Thus if the mixer is permissible, why not in its stead serve thousands of theatres with much needed pictures on regular one track film? This can and should be done immediately. Up to this point CinemaScope seems to have been only for the publicly owned corporations or large-grossing situations."

"As for myself," continued Snaper, "I like the CinemaScope size screen or wide screen as I believe it makes for a better presentation, but I must repeat that stereophonic sound adds little if anything to a picture. As a matter of fact, the Radio City Music Hall, in its ads for 'Knights of the Round Table,' makes no mention of stereophonic sound and certainly with the type of operation that they have always maintained, if they believed that stereophonic sound would be a great incentive for attendance, it would have been advertised. It is a sincere hope of every exhibitor that 20th Century-Fox readjusts its position so that all theatres may take advantage of and profit by this new presentation."

Whether the use of the "mixer" mechanism by the Walter Reade circuit has been authorized by 20th Century-Fox, or whether the circuit found a loophole in the license permitting it, in its opinion, to use the mixer, has not been made clear by either the circuit or the film company. Assuming, however, that the use of this "mixer" is permissible, there appears to be no need for it since the ultimate sound effect is the same as that of regular one-track film.

"Both Sides of the Law" with Peggy Cummins, Terence Morgan and Anne Crawford

(Univ. Int'l, January; time, 94 min.)

An absorbing and fairly exciting British-made crime melodrama, which pays tribute to London's policewomen. Made up of a collection of crime stories that have been interlocked skillfully, the picture, besides offering a mixture of action, robbery and murder, is endowed with nice touches of human interest and humor, giving the spectator an interesting insight into the workings of the women's police force. The picture is further enhanced by authentic backgrounds, which help to keep the action realistic. The direction is expert and the acting competent, but the all-British cast is generally unknown in this country.

Briefly, it revolves around the different cases to which the policewomen are assigned. One has to do with the investigation of the maltreatment of a child by a callous stepmother, and with the restoring of the child to her real mother. Another case has to do with the plight of Eleanor Summerfield, who proves to be a deserter from the Women's Army and bigamously married to a disabled man when she comes to the attention of the police after rescuing a boy from drowning, but being an inherently good person who had unwittingly run afoul of the law, her tangled life is straightened out by the policewomen. A third case centers around Peggy Cummins, a young wife and mother, who is picked up for shoplifting. After being let off with a light fine, she leaves her husband and child to take up with Terence Morgan, a free-spending hoodlum, and soon finds herself in deeper trouble after Morgan commits a jewel robbery and then impersonates a police officer to extort money from the "fence" who had bought the stolen goods. The police use the unwitting Peggy to lead them to Morgan's hideout and, after apprehending him, they see to it that Peggy, chastened, is reunited with her family.

It was produced by William Mac Quitty, and directed by Muriel Box, who wrote the screenplay in collaboration with Sydney Box, based on a story by Jan. Read. Adults.

"Three Young Texans" with Mitzi Gaynor, Keefe Brasselle and Jeffrey Hunter

(20th Century-Fox, January; time, 78 min.)

Photographed in Technicolor, this western-type melodrama is an effective picture of its kind and should find favor with the action fans. There is nothing unusual about either the story or the treatment, which centers around a young man who robs a train to prevent his father from committing the crime, and around the difficulties that arise when he is unable to return the money because of the machinations of a double-crossing pal. It does, however, hold one's interest well, and has all the exciting ingredients that one expects to find in a film of this type. The direction and acting are competent, and the outdoor scenery, enhanced by the fine color photography, beautiful:—

Jeff Hunter and Keefe Brasselle, young cowboys, are close pals with Mitzi Gaynor and work on her father's ranch. Harvey Stevans, Hunter's father, gets involved in a crooked poker game with Mike Ansara, Frank Wilcox and Aaron Spelling, and shoots Wilcox when he catches him dealing from the bottom of the deck. On the following day, Hunter overhears Ansara and Spelling falsely tell his father that Wilcox is dead and, under threat of turning him in as a murderer, force him to agree to participate in the holdup of a

train carrying a \$50,000 payroll. To prevent his dad from committing the crime, Hunter dons a mask and holds up the train himself. He then hides the money in the ruins of an abode shack. News of the robbery, coupled with the fact he notices fresh red clay on Hunter's boots, leads Brasselle to rightfully suspect that Hunter had robbed the train and that he had hidden the money in the shack—their childhood rendezvous. Brasselle re-hides the money, after which he confronts Hunter and demands an equal share. Hunter refuses, saying that he intends to return the money to the railroad, but Brasselle refuses to believe him and does not reveal the new hiding place. Suspicion falls on Brasselle when Dan Riss, the sheriff, notices him with a pocketful of newly-minted silver dollars. He flees over the border to Mexico rather than face questioning, and he is followed by Hunter, who had vowed to keep an eye on him. In the complicated events that follow, Ansara and his gang learn that Brasselle had hidden the loot. They capture the boys, knock Hunter unconscious, and force Brasselle to lead them to the hiding place. Recovering consciousness, Hunter gives chase and enlists the aid of his father, Mitzi and the sheriff to help rescue Brasselle. All this leads to a furious gun battle in which Brasselle is killed by Ansara, who in turn is shot down by Hunter before he can get away with the money. After hearing Hunter's explanation of the train holdup, the sheriff gives him a clean slate and Mitzi agrees to marry him.

It was produced by Leonard Goldstein, and directed by Henry Levin, from a screenplay by Gerald Drayson Adams, based on a story by William Macleod Raines. Unobjectionable morally.

"She Couldn't Say No" with Jean Simmons and Robert Mitchum

(RKO, February; time, 89 min.)

A light but pleasant and amusing small-town comedy, revolving around the difficulties that arise in a small Arkansas village when a well-intentioned young heiress anonymously distributes gifts and money to the inhabitants to repay them for the aid they had given her as a child. The action moves along at a moderate pace, and the homespun quality of the humor is such as to provoke chuckles rather than hearty laughter, but the general run of audiences should find it entertaining even though it does not reach any kind of distinction. Jean Simmons is engaging as the young heiress, and Robert Mitchum is pleasing as the village doctor who straightens out the havoc caused by her philanthropy and wins her heart at the same time. Arthur Hunnicutt turns in a delightful portrayal as the genial village drunkard:—

Jean learns from her late father's lawyer that the people of Progress, a tiny Arkansas town, had saved her life by raising money to provide medical attention when she, as a small girl traveling with her impoverished father, had been stricken ill. She decides to reward them and goes to Progress under an assumed name. There she becomes friendly with Mitchum, who proves to be the son of the doctor who had saved her. Posing as a vacationist, Jean questions Mitchum about the town and its people in an effort to get some information about their needs. Shortly after several people in town receive lavish gifts from an unknown donor, Mitchum manages to learn the truth about Jean's identity and about her purpose, but he decides to keep her secret to himself. In the events that follow, Mitchum and Jean find themselves attracted to each

other, but they have several quarrels that stem from Jean's jealousy over his attentions to several local girls, and from the disrupting effect that some of her gifts have on the town. Pandemonium breaks loose one day when each person in town receives an anonymous letter with \$1,000 in cash. The judge and sheriff resign, the people stop working, and the general effect is to disrupt the town's economy. To make matters worse, the story is given national prominence and within hours hundreds of people begin to flock into the town in search of easy money. Alarmed, Jean reveals her identity, explains that it was not her intention to disrupt life in the town, and pleads with the visitors to go back where they came from. Furious at being denied some of the free money, the crowd becomes unruly, but Mitchum brings them to their senses by explaining that, if they remain, there will not be enough food or water to take care of their needs. Before leaving the town herself, Jean visits Mitchum to apologize, but he persuades her to remain as his bride.

It was produced by Robert Sparks, and directed by Lloyd Bacon, from a screenplay by D. D. Beauchamp, William Bowers and Richard Flournoy. Family.

"Riders to the Stars" with William Lundigan, Herbert Marshall and Richard Carlson

(United Artists, Jan. 29; time, 81 min.)

A pretty good science-fiction adventure melodrama, photographed in color by the Color Corporation of America. It is one of the better pictures of its kind, and revolves around the efforts of a group of scientists to capture a meteor in upper space so that the molecule structure of its outer hull may be studied before it is burned away by friction with the air. The depiction of the intense preparations for the flight into space in rocket-ships is most interesting, as is the flight itself, during which the hero supposedly travels at a speed of 18,000 miles per hour at a height of 150 miles and scoops up a meteor into a special compartment in the rocket. It is all quite fantastic, but it has been presented in a fascinating way and should more than please the followers of this type of entertainment. The miniature work is very good, and so is the photography:—

Tests conducted at a rocket proving ground by Government scientists headed by Herbert Marshall prove conclusively that a strong concentration of cosmic rays in upper space weakened the hardest metals known to man. The scientists decide that, to make space travel possible, it was necessary to devise a metal that could resist the cosmic rays, and that the answer to their problem could be obtained by capturing a meteor in upper space. To accomplish this feat, Marshall calls upon military intelligence to select six of the country's leading young scientists and bring them to the Snake Mountain proving grounds in the California desert. Of the six, only three prove their ability to withstand the tremendous pressure of gravity in upper space, including Richard Carlson, Robert Karnes and William Lundigan, who turns out to be Marshall's son. All three agree to make the dangerous flight in separate rocket-ships in an effort to trap a meteor. They go through an intense training period, during which Lundigan falls in love with Martha Hyers, his father's assistant. At the appointed time, the three rockets take off within seconds of each other and are propelled to a height of 150 miles. Karnes spots a meteor and goes after it, but he misjudges its size and, upon contact, it explodes and disintegrates

his rocket-ship. Karnes' fate so unnerves Carlson that he becomes delirious, releases himself from the rocket, and dies as he shoots out into space. These mishaps upset the carefully calculated plan and Lundigan is ordered to return to earth immediately lest he run short of fuel. Just then he spots a meteor and, against orders, goes after it and traps it. His descent to earth is a hair-raising experience, but he manages to accomplish it without killing himself, and without losing the meteor that provides the scientists with the information they need.

It was produced by Ivan Tors, and directed by Richard Carlson, from a screenplay by Curt Siodmak. Suitable for the family.

"It Should Happen to You" with Judy Holliday and Peter Lawford

(Columbia, no release date set; time, 87 min.)

This is a gay romantic comedy that should keep audiences amused throughout. Tailored to fit Judy Holliday's "dumb blonde" brand of comedy, the story deals with her determination to make a name for herself in New York and with the complications that arise, romantic and otherwise, when she rents a huge billboard and has her name emblazoned across it. The humor is a bit strained in spots, but on the whole it offers many laugh-provoking situations, with Miss Holliday making the most of the comedy potentialities of the script. Peter Lawford is suave as a soap firm executive who uses his charms to induce Miss Holliday to relinquish her choice billboard space. Jack Lemmon, a newcomer to the screen, is good as a handsome young photographer who wins her heart and brings her to her senses:—

Depressed over her failure to find fame and fortune in New York, Judy gets the bright idea of investing her savings of \$1,000 to rent a huge billboard in Columbus Circle and has her name put on it in huge letters. A soap company, anxious to obtain the choice billboard rented by Judy, offers to buy her lease and give her a profit, but she declines the offer, despite the pressure put on her by Lawford, the company's top executive. Meanwhile a romance develops between Judy and Lemmon, a new acquaintance who had moved into the same rooming house, and Judy's life is further complicated when Lawford begins to woo her. She finally agrees to give up her billboard in exchange for several other billboards strategically located about the city. This added space brings her name to the attention of millions of people and she becomes a celebrity. She is taken in hand by Michael O'Shea, a shrewd promoter, who arranges for her to endorse commercial products, make appearances on TV and participate in many publicity gimmicks. Lemmon openly shows his disgust for this senseless furore and, after a quarrel with Judy, motivated somewhat by her dates with Lawford, moves out of the rooming house and leaves no clue as to his whereabouts. His disappearance brings Judy to the realization that she was deeply in love with him, and she rebels at the series of cheap exploitation stunts that had become a part of her life. Alone and lonely, she hires a sky-writer to smoke a message to Lemmon across the heavens in the hope that he will see it. Lemmon sees the message, and it all ends with his marrying Judy after she assures him that she no longer wanted fame and was quite content to be just a wife.

It was produced by Fred Kohlmar, and directed by George Cukor, from a story and screenplay by Garson Kanin. Adults.

A SOUND ARGUMENT AGAINST ADVANCED ADMISSION PRICES

With the announced intention of an all-out campaign in 1954 to stabilize skyrocketing "special engagement" film admission prices, Harry C. Arthur, Jr., president of Fanchon & Marco, Inc., has been named chairman of the board of directors of the Southern California Theatre Owners' Association, succeeding Gus Mtezger, the veteran exhibitor, who has held the chairmanship continuously since 1944, when the association was first founded.

"The motion picture industry was founded as a mass-entertainment medium, and it's high time we remembered this fact," stated Arthur in his acceptance talk, which made much sense. "The steadily upward trend in theatre admission prices is fast becoming a habit with producers and distributors, and, as quickly, is transforming our industry into a 'select-audience' entertainment medium. The public has a right to expect top pictures at a fair price, just as distributors and producers have a right to expect fair admission prices for average film productions. The worst enemy our industry has is the exhibitor, distributor and producer who insists that prices be advanced for so-called special engagements. He is doing infinitely more harm in thus contributing to the nation's downward film attendance figures than television at its strongest. It's a form of veritable industrial suicide — along with steadily decreasing film production schedules. Together, both practices are aiming at our industry's becoming a select-audience entertainment, rather than a mass-entertainment medium.

"Our Association will campaign for status-quo prices throughout the country next year. Not only will we fight against 'special engagement' and so-called 'roadshow' admission prices; we will do everything in our power to keep theatre prices, at the most, at their present levels, or possibly, to cause them to be lowered somewhat. Our primary concern is to afford worthwhile entertainment to everyone, at prices everyone can afford. The higher we hoist admission prices, and the fewer pictures our major studios produce each year, the easier we make it for our mass audience to remain at home and watch television. It's much less trouble, and much cheaper, but television's as-yet-few worthy programs make the medium fall far short of worthwhile entertainment standards.

"Every one of us in this industry knows full well how much smaller audiences are today than they were at this time last year. Increased prices for 'special attractions' have contributed greatly to this downward spiral. Continuance of advanced admission prices, as an industry practice, most certainly will keep more and more patrons from our box-offices: this, and the ever-lessening number of film productions made yearly. This situation of 'select-audience' entertainment may satisfy producers and distributors, but it certainly doesn't answer the problem of the theatre exhibitors of the nation. Unless film fares are kept at reasonable figures, and unless producers talk less and produce more, the exhibitor, as an integral phase of the film industry, is fated to inevitable extinction. Reasonable admission prices and increased production are two great answers; anything less is hopeless."

"Crime Wave" with Gene Nelson, Sterling Hayden and Phyllis Kirk (Warner Bros., March 6; time, 73 min.)

A good cops-and-robbers murder melodrama, directed and acted with skill. In situations where this type of entertainment is popular, the picture is good enough to top a double bill. Shot against authentic Los Angeles backgrounds and with the full cooperation of the Los Angeles Police Department, the action is so realistic that one is made to feel as if witnessing a real-life occurrence. The story, however, is somewhat grim and unpleasant. Sterling Hayden is competent as a tough police lieutenant, and Gene Nelson, whose specialty is dancing, is very good as the parolee who is determined to lead a straight life even though former associates try to use him to further their own evil ends. James Bell, as a parole officer who retains his faith in Nelson, wins the spectator's sympathy. The photography is excellent:—

A policeman is shot to death when he interrupts the holdup of a gas station by three escaped convicts from San Quentin. One of the convicts is wounded, and the other two put him behind the wheel of a stolen car before they escape on foot. Shortly thereafter, their photographs are identified by the gas station attendant for Hayden, and the entire police force is alerted. Meanwhile the wounded convict forces his way into the home of Nelson, a parolee gone straight and now happily married to Phyllis Kirk. They order him to leave lest they become implicated in his crime. He refuses and telephones Jay Novello, an ex-convict doctor. The wounded man dies before he can be treated, and Novello snatches a wad of bills from his pocket as his rightful fee. Nelson immediately telephones James Bell, his parole officer, to report the happening, but cautions Phyllis not to say anything about Novello's visit, for he did not want to "rat" on another ex-convict. Hayden comes to the apartment to question Nelson and places him under arrest, despite the protests of Bell. He frees Nelson after several days and after he unsuccessfully tries to make a deal with him to get in touch with Ted de Corsia and Charles Buchinsky, the remaining gunmen. In the course of events, De Corsia and Buchinsky force their way into Nelson's apartment, use it as a hideout, and insist that Nelson help them in a proposed bank holdup lest they harm his wife. Novello, in a deal with Hayden, visits Hayden and unsuccessfully tries to get information about the missing gunmen. When Novello departs, Buchinsky follows him in Nelson's car and kills him. Frightened, Buchinsky abandons the car and flees on foot. This incident compels the gunmen to hide elsewhere, and they take Nelson and Phyllis along with them. But before leaving, Nelson manages to leave a note informing the police about the proposed holdup. By leaving Phyllis in the care of another gunman, De Corsia forces Nelson to participate in the robbery, but Hayden, prepared for the holdup as a result of Nelson's note, liquidates the crooks. He then helps Nelson to rescue Phyllis and, after giving them some gratuitous advice, sets them free.

Bryan Foy produced it, and Andre de Toth directed it, from a screenplay by Crane Wilbur, based on a story by John and Ward Hawkins. Adults.

"The Cowboy"

(Lippert, no rel. date set; time, 69 min.)

This is a documentary film and a good one. Where such pictures are preferred over pictures that are founded on invented stories, it should please audiences highly. Properly exploited, as it deserves to be, it should do well at the box-office. The action revolves around the activities of a cowboy on the range as well as around the ranch and in the bunk-house. It depicts the rounding up of cattle, the branding of calves and many other duties of cowboys, from the time they rise in the morning until they are done with their day's work. Most of the players are real cowboys, free from the Hollywood taint. The outdoor scenery, photographed in Eastman color, is beautiful. Some of the shots are artistic. The cowboy music is very pleasing, and some of the sequences deal with Saturday night square dances. The picture was photographed in silent form, and the sound effects were added afterwards. There are several western-type songs, sung by Tex Ritter and Curly Wiggins.

The picture was produced by Elmo Williams from a script by Lorraine Williams, and narrated by Tex Ritter, Bill Conrad, John Dehner and Larry Dobkin.

Fine for the family.

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CONTROVERSY OVER STEREOPHONIC SOUND GETTING HOTTER

There were a number of developments on the stereophonic sound front this week.

First, Warner Bros. announced at the weekend that "The Command," its initial "CinemaScope" production, will be made available to the exhibitors both in four magnetic track stereophonic sound as well as in the one track form.

This move was hailed by Wilbur Snaper, president of National Allied, who stated that, although the Warner policy "doesn't go all the way in providing regular prints for the theatres without a special lens and screen, it does much in a positive direction that will aid exhibition and their own company."

Walter Reade, Jr., president of the Theatre Owners of America, joined in the praise, stating that he is convinced that the Warner decision "is a step forward in helping so many exhibitors participate in the fruits of the many fine films that will be released in the CinemaScope process during the months ahead."

But while Reade was handing out an accolade to Warners, he found himself in hot water with 20th Century-Fox for playing "The Robe" in his Community Theatre, at Morristown, N. J., without stereophonic sound, using instead a so-called "mixer" that enabled him to channel the four track sound through a single horn.

To make it clear to the exhibitors in general, and to Reade in particular, that it was determined to protect the proper development and presentation of its CinemaScope pictures, 20th Century-Fox on Wednesday instituted an action against Reade in the New Jersey courts and obtained a temporary order restraining him from exhibiting "The Robe" in any of his theatres without stereophonic sound.

In announcing this move, Al Lichtman, 20th Century-Fox's director of distribution, charged that Reade had failed to live up to his contractual obligations requiring the use of stereophonic sound, and he further charged him with misrepresenting the picture to the public by advertising that he is showing it with stereophonic sound. Lichtman made it clear that, as a result of his company's experience with Reade, he has instructed his sales forces to make a personal check of all theatres to see that they are fully equipped for stereophonic sound before confirming the booking of one of the company's CinemaScope pictures.

With "The Robe" booked and advertised to open on Thursday (21) at his Majestic Theatre, in Perth Amboy, N.J., and the Broadway, in Kingston, N.Y., neither of which is equipped for full stereophonic sound, Reade found himself in trouble and lost no time in arranging a hurried conference with Spyros P. Skouras, president of 20th Century-Fox, to find a solution to his problem. This conference resulted in 20th Century-Fox dropping its court action after issuance of the following statement by Reade:

"I met with Mr. Spyros P. Skouras at his office last evening. Mr. Skouras advised me of his desire, which he had expressed to me several times before, to serve the fine

CinemaScope films of his company to the largest possible number of theatres.

"I informed Mr. Skouras that this was my desire also, as I believe that the advent of CinemaScope upon the scene has been a tremendous stimulant to theatre business generally.

"The method which I used in presenting 'The Robe' in our Community Theatre, Morristown, N.J., was without the approval of Twentieth Century-Fox and is regretted.

"My intent was to have a test to determine whether CinemaScope productions could be shown satisfactorily and with full impact upon the public, without the use of full stereophonic sound installations.

"Mr. Skouras and I agreed that a committee would be formed forthwith which would include representatives of the equipment manufacturers, Twentieth Century-Fox, representatives of other companies producing in CinemaScope, and a committee of exhibitors from TOA. It was agreed that four spots geographically separated as east, mid-west, far west and south would within thirty days make a test showing of a Fox CinemaScope production in competitive theatres, one equipped with full stereophonic sound and one equipped with a mixing device, such as I have installed in our Community Theatre, Morristown, N.J.

"In the meantime I will not play any CinemaScope films from Twentieth Century-Fox in any of our theatres not equipped with full stereophonic sound with the exception that Twentieth Century-Fox, after this conference with Mr. Skouras, consented for me to play the engagements of 'The Robe' which have already been booked and advertised in Perth Amboy and Kingston, N. Y.

"Both Twentieth Century-Fox and I hope that these tests will serve a useful purpose as both of us are embarking upon this experiment with the best interest of the industry at heart."

The question of whether or not stereophonic sound is an essential factor in the presentation of CinemaScope pictures has been a center of considerable controversy for some time, and there is a sharp division of opinion as to its commercial worth both among the distributors as well as among the exhibitors. The proposed regional tests should be interesting, but whether or not the results can be considered conclusive will in all probability be the subject of further controversy.

An apt comment on the entire matter is made in the current organizational bulletin of the Allied Theatre Owners of Indiana, which had this to say:

"Indiana Allied members who have installed stereophonic sound and who have queried their patrons and seriously studied the results, are firmly convinced that stereophonic sound adds a great deal to the enjoyment of a motion picture. We have just about decided that 'I like it,' and 'it means nothing,' are just matters of personal taste, and that so far there is no scientific answer to which way most patrons feel. But it does seem a shame, where there is such a difference of opinion, that all drive-ins and the many indoor theatres that cannot afford stereophonic sound, must be deprived of all the great products that are being released in CinemaScope."

"Jubilee Trail" with Joan Leslie, Vera Ralston and Forrest Tucker

(Republic, January; time, 103 min.)

Based on the popular novel of the same name, "Jubilee Trail" is a big scale drama of the old West, handsomely produced and beautifully photographed in the Trucolor process. Unfortunately, it is undistinguished as a dramatic offering, mainly because of a rambling script that wanders all over the lot without ever reaching any appreciable emotional heights. The routine treatment and direction does not help matters. Another drawback for this type of picture is the fact that the action highlights are few and far between. In many spots it has a tendency to drag because of the excessive dialogue. Generally, the characterizations are not convincing and the acting is somewhat stilted, but the players are not to blame, for neither the script nor the direction gives them much of a chance. The running time is much too long:—

John Russell, a California trader, marries Joan Leslie, a New York girl, and on their way back to California they stop in New Orleans. There, they become acquainted with Vera Ralston, a cafe entertainer wanted by the law for murder. Convinced of her innocence, they help her to escape. They meet her again in Sante Fe, where they meet also several of Russell's friends, including Forrest Tucker, a quiet but rugged westerner; Pat O'Brien, a doctor who had been dishonorably discharged from the army for drunkenness; and Jim Davis, an elegant gambler. Russell learns from Tucker that Ray Middleton, his elder brother, had planned a marriage between him and a wealthy California landowner's daughter, who had borne Russell's illegitimate child. Tucker urges Russell to prepare Joan for the situation, but he refuses. All continue on to California, accompanied by Vera. When they arrive at Russell's family ranch, Middleton reacts bitterly to Russell's marriage, particularly because his marriage to the wronged girl would have included a huge dowry. Matters end tragically when the unwed mother commits suicide and her enraged father shoots and kills Russell. Joan, heartbroken and expecting a child, heads for Los Angeles with Russell's friends and sets up living quarters above a saloon opened by Vera and Davis. There she gives birth to a son. Unable to persuade Joan to return to the ranch with her son, Middleton makes two unsuccessful attempts to kidnap the child and is finally shot dead by O'Brien, who was himself dying of alcoholism. Meanwhile a strong love had grown up between Tucker and Joan, while Vera falls for the sincere love offered to her by Buddy Baer, a gentle Russian-born giant, who recognizes a heart of pure gold beneath her tough exterior. When gold is discovered at Sutter's Mill, Joan and her baby join Tucker and together they plan a new life in the gold fields of California.

It was produced and directed by Joseph Inman Kane, from a screenplay by Bruce Manning, based on the novel by Gwen Bristow. Adults.

"Taza, Son of Cochise" with Rock Hudson and Barbara Rush

(Univ.-Int'l, February; time, 79 min.)

Available to the exhibitors in either 2-D or 3-D, this is an acceptable melodrama of the Indians-U.S. Cavalry variety, photographed in Technicolor. Its story of a young Indian chief's efforts to maintain the peace his father had established with the white men follows a familiar pattern and offers few surprises, but it should find favor with those who enjoy fast action and melodramatic situations. The strongest thrills come toward the finish, where the bloodthirsty faction of the Apaches ambush and viciously attack a cavalry unit, which is in turn rescued by the timely arrival of the peaceful Apache element, led by the hero. The direction and acting are capable. The outdoor scenery is a treat to the eye, particularly because of the fine color photography:—

Just before he dies, Cochise (Jeff Chandler), chief of the Apaches, hands over leadership of the tribe to Rock Hudson, his eldest son, and makes him promise to continue the work for peace between his people and the white men. Bart Roberts, Hudson's brother, hates the white men and plots

to take the Apaches on the warpath again. The feud between the two brothers reaches murderous heights when Hudson rescues Barbara Rush, an Apache maiden, from Roberts' unwelcome advances. Complications arise when Roberts and several of his followers murder three white California-bound immigrants, and are tracked down and arrested by a cavalry detachment led by Gregg Palmer, despite Hudson's protests that Apaches should be punished by Apaches. Determined to win his point, Hudson and a group of Apaches invade the fort, disarm the sentries and demand that Robert Burton, the commanding general, choose between permitting Apaches to punish Apaches or having Hudson join forces with Geronimo (Ian MacDonald), a tribal Apache chief who long favored the warpath. The general agrees to give Hudson's ideas a fair trial and authorizes him to set up an Apache police force to maintain order and to punish rebellious Apaches. Hudson and Palmer become firm friends when this plan is put into operation. Meanwhile Roberts, in league with Geronimo, wins the support of Barbara's father (Morris Ankrum), who demands that Hudson bring him arms and ammunition in return for permission to marry Barbara. When Hudson refuses, Ankrum compels Barbara to become Roberts' wife. In the events that follow, Roberts and Geronimo obtain guns from a renegade white and go on the warpath. Ignoring his promises to Hudson, Burton leads the cavalry in pursuit of the rebellious Indians, only to be ambushed by them. But Hudson and his followers come to their rescue and put down the uprising. Geronimo surrenders, but Roberts, bitter to the end, fights until he is killed. His death leaves Barbara free to marry Hudson, and they set out together to restore peace to the reservation.

It was produced by Ross Hunter, and directed by Douglas Sirk, from a screenplay by George Zuckerman, based on a story by Gerald D. Adams. Unobjectionable morally.

"Go, Man, Go!" with Dane Clark and The Harlem Globetrotters

(United Artists, Jan. 22; time, 82 min.)

Fact and fiction have been blended to good advantage in this highly entertaining sports drama, which details the rise of the fabulous Harlem Globetrotters professional basketball team from their barnstorming days to world-wide fame as the greatest attraction in the history of the sport. Rich in human interest values, the story is told through the struggles and heartaches experienced by Abe Saperstein, who organized the all-Negro team and tenaciously guided them to fame and success, despite the opposition of the big league interests. Without preachment, the script clearly implies that this opposition stemmed from the racial discrimination practiced against his players. The manner in which he overcomes the obstacles put in his way and wins recognition for his team is dramatically effective and satisfying, for the spectator's sympathy is with him from start to finish. Dane Clark, as Saperstein, turns in a first-rate portrayal and is completely credible in the role. His romance with Patricia Breslin, as Sylvia Saperstein, and their eventual marriage is tender and pleasing, and his personal relationship with the members of his team is heart-warming. The Globetrotters, including such famed players as "Sweetwater" Clifton, "Goose" Tatum and Marques Haynes, play themselves, and their mastery of the game and their clowning on the court is a delight to watch. In fact, one does not have to be a basketball fan to enjoy their antics. The manner in which they win their first big league tournament in the final minutes of the climactic game is as thrilling and exciting as any sport event ever seen on the screen. The direction is very good, and so is the photography.

Briefly, the story traces Saperstein's efforts to build up his team from the early days when he loaded them into a broken-down jalopy and, as the only substitute player, barnstormed from one end of the country to the other for very small money, barely making enough to meet expenses but grimly fighting for a chance to play the big arenas in the major cities—a chance that seemed to be denied because of the color of the team's skin. Immediately after his marriage to Sylvia, Saperstein books a crowded, ambitious schedule against the toughest opposition that he could find but by mid-

season is compelled to cancel date after date because of injuries and fatigue suffered by his players. To overcome the problem, he arranges with the men to take turns at clowning with the ball during the game while the other players rest. This clowning catches the fancy of the public and the team becomes a top box-office attraction. Despite the team's success, however, the big league operators refuse to recognize it. Undeterred, Saperstein makes arrangements to play in some of the country's largest arenas for the following season. But big league pressure on the arenas' operators compel them to cancel the Globetrotter dates. The cancellation of these dates, coupled with the fact that the team is squeezed out of a professional basketball tournament on weak technical grounds, discourages Saperstein; he tells his team that he is quitting the sport game entirely. Within a few days, however, he borrows money from wherever he can and books a series of games in outdoor football stadiums in direct competition with the big league games. This move has the desired effect on the big league operators who, rather than risk going out of business as a result of the Globetrotters' competition, agree to let them enter the tournament. Despite unfair handicaps, the team battles its way through elimination rounds and wins the tournament in a final game with the Chicago Majors—a championship that proves to be a springboard to fame and success.

It was produced by Anton M. Leader, and directed by James Wong Howe, from a screenplay by Arnold Becker. Fine for the family.

"Alaska Seas" with Robert Ryan, Jan Sterling and Brian Keith

(Paramount, February; time, 78 min.)

A fair melodrama, even though it offers little that has not been incorporated in similar pictures many times. The plot, which revolves around the trials and tribulations of salmon fishermen because of the machinations of a gang of salmon thieves, is obvious, and one is able to foresee the outcome, but it has sufficient melodramatic values to make it acceptable as a supporting feature. Worked into the proceedings to good effect are actual shots of salmon fishing by means of huge traps, and of avalanches of ice that break loose from icebergs as a result of sound reverberations. The plot concerns itself also with a romantic triangle involving the hero, his irresponsible buddy, and the heroine, but it is too unconvincing to be dramatically effective. The direction and acting are adequate:—

Headed by Brian Keith, a group of Alaskan fishermen had formed a cooperative, which included a cannery, to protect their interests. But their fishing traps are robbed regularly by a gang led by Gene Barry, owner of another cannery, whom the honest fishermen suspected but against whom they were unable to obtain evidence. Keith is in love with Jan Sterling, a local girl, who is willing to marry him immediately, but he insists that they wait for the return of Robert Ryan, his buddy, who, too, had been wooing her and who was expected back shortly. Unknown to all, Ryan had been jailed further up north for illegal killing of seals. Upon his release, Ryan does not have enough money to reclaim his boat, which had been repaired by Tim Carey. To get the boat, he simply steals it and heads for his hometown. There, he loses no time making a play for Jan. This serves to strain relations between Ryan and Keith, and the feeling between them does not improve when Ryan, claiming that he had accidentally let loose a terrific blast on his boat whistle, causes an avalanche of ice to break loose from a glacier and completely demolish Keith's boat. By this time Carey catches up with Ryan who, to obtain the money needed to pay him for the boat repairs, makes a secret deal with Barry to help him raid the fishermen's traps. The raid results in the killing of two of the fishermen, and evidence is found indicating that Ryan had participated in the raid. This leads to a fight between Ryan and Keith, with Jan siding with Ryan because of a belief that Keith was jealous of him. But she learns the truth later when Ryan, wounded while helping Barry to burn down the cooperative's cannery, comes to her room for safe haven. She tells him to get out. Realizing that he had double-crossed his friends,

Ryan again joins Barry, ostensibly as an ally, and as they flee past a glacier with Keith in hot pursuit, he toots his boat whistle, bringing down an avalanche of ice that kills both Barry and himself.

It was produced by Mel Epstein, and directed by Jerry Hopper, from a screenplay by Geoffrey Homes and Walter Doniger, based on a story by Barrett Willoughby.

Unobjectionable morally.

"The Command" with Guy Madison, Joan Weldon and James Whitmore

(Warner Bros., Feb. 13; time, 94 min.)

"The Command," photographed in WarnerColor, would ordinarily be appraised as a typical Indians-versus-U.S. Cavalry melodrama, but it gains considerable importance dramatically and visually by virtue of the anamorphic process in which it was shot. Although Warner Bros. is advertising it as a CinemaScope production, actually it was photographed with a Vistarama lens, which does not seem to offer as sharp a picture as does the CinemaScope lens; the sides of the picture are somewhat fuzzy and seem to be slightly out of focus, but it is doubtful if the average picture-goer will take notice of this defect. The story, which deals with the problems faced by an Army medical captain when he is called upon to take command of a cavalry detachment, is filled with fast and exciting action from start to finish because of the cavalry's steady harassment by marauding Indians while escorting a civilian wagon train through hostile Wyoming territory. Worth the price of admission alone is the impressive climactic battle at the finish, during which the Indians are wiped out in a running battle with the wagon train and the cavalry. This is a highly thrilling sequence, made all the more effective by the sweep of the anamorphic camera. Guy Madison is good as the heroic medical officer who proves his mettle, as is James Whitmore as his tough top-sergeant. Joan Weldon is competent and attractive as a practical nurse who wins Madison's heart. Good touches of humor are provided by Harvey Lembeck, as one of the troopers. The color photography is first-rate:—

Attached to a cavalry unit, Madison, a captain in the Army Medical Corps, is compelled to take command of the troop when the officer in charge is killed by an Indian arrow. Whitmore and many of the troopers resent being commanded by a doctor, but Madison leads them to a town nearby, where he makes contact with a column of infantry troops commanded by Carl Benton Reid, a colonel, who had been assigned to convoy a civilian wagon train through hostile Indian country. Reid orders Madison's unit to join the convoy. Shortly after the trek begins, they are attacked by marauding Indians who keep striking at them from time to time. To add to the difficulties, the wagon train is attacked by sickness, diagnosed by the infantry doctor as smallpox, but which later proves to be chicken pox. Three of the wagons are immediately quarantined and separated from the main column, leaving an unprotected gap. The Indians take advantage of this situation and launch a series of repeated attacks. Many of them are killed, but the main striking force remains intact. This constant harassment eventually demoralizes the foot soldiers, and matters become even more complicated when Reid, a sick man, suffers a stroke, leaving Madison in full command. Carefully studying the situation, Madison comes to the conclusion that whichever side arrives first at a pass ten miles distant can wipe out the other from the heights. Through a master plan of strategy, by which he arranges for the civilians and infantry soldiers to travel to the pass by night on foot, while the wagons, manned by expert riflemen, remain behind, Madison tricks the Indians into launching a final attack that ends in their slaughter when they make a dash for the pass and are cut down by the waiting infantrymen. With the Indians in full retreat, Madison's men gain new respect for his courage and ability, and as the column moves westward he takes his place next to Joan, who had been a tower of strength in nursing the sick and wounded.

David Weisbart produced it, and David Butler directed it, from a screenplay by Russell Hughes, based on a *Saturday Evening Post* novel by Warner Bellah. For the family.

SENSIBLE ADVICE FROM A. F. MYERS

Commenting on the decisions handed down this week by the U.S. Supreme Court in the "M" and "La Ronde" cases, in which it reversed two lower court decisions upholding state film censorship, Abram F. Myers, National Allied's board chairman and general counsel, had this to say:

"As one who detests the very thought of censorship I am glad the court went as far as it did and wish it had gone all the way. In strict logic, I wonder if the industry's opposition to official censorship isn't complicated by its adherence to the Production Code and the decisions of the Code Authority?

"Now is the time for the industry to consider a new classification by the Production Code Authority, namely, 'For adults only.' The case of 'The Moon is Blue' points up the need for this. To say that this picture should not be shown to grown-ups is to deprive a lot of people of an evening's solid entertainment that can do them no harm.

"Now I am puzzled about the distinction between the dances of Rita Hayworth and Jane Russell, unless Breen is drawing a bathycolpian line."

DRIVE-IN OPERATORS TO CONVE- NIE IN CINCINNATI

The National Allied Drive-In Theatres Convention, the first to be sponsored by Allied States Association, will be held in Cincinnati on February 2, 3 and 4, and the advance registrations indicate that it will be heavily attended.

According to a press release from the convention committee, the several hundred drive-in operators expected at the meeting are disturbed by the possibility that the flow of "A" product may be cut off by reason of the distributors' insistence on stereophonic sound, and they are prepared to take drastic action, if necessary, to keep their theatres open.

Among the topics slated for discussion are the different problems allied to CinemaScope presentations; the stock purchase plan recommended at the Allied Convention in Boston; insurance in all its phases; all year operation of drive-ins with heaters; film buying and advertising methods.

The need for new equipment no doubt will come in for considerable discussion on the first day when Herbert Barnett, president of the Society of Motion Picture Engineers, makes his talk to the convention.

Having discovered that new product was the one thing that could improve their business, many drive-in operators are fearful lest the advent of CinemaScope and other new processes force them back into old pictures. It is expected that the convention will take steps to prevent this possibility.

"Jivaro" with Fernando Lamas, Rhonda Fleming and Brian Keith

(Paramount, January; time, 91 min.)

A fair romantic adventure melodrama, with a South American jungle background, photographed in Technicolor. As an entertainment, it is best suited for indiscriminating movie-goers who are not too fussy about story values so long as the action is virile and exciting. Selective picture-goers probably will find it tiresome, for the thin and artificial story lacks originality and the characterizations are stereotyped. Moreover, the plot unfolds in just the manner one expects. The acting is acceptable, if not outstanding, and so is the direction. On the credit side are the picturesque jungle settings and the good color photography:—

Returning in his boat to his jungle trading post at Pedrone, a small river settlement close by the dangerous head-hunting Jivaro Indian country, Fernando Lamas finds himself with a passenger—Rhonda Fleming, who was going to the settlement to meet Richard Denning, her fiance, whom she believed to be the owner of a huge rubber plantation. Actually, Denning had become a drunken drifter who spent his time hunting for a lost gold treasure rumored hidden in the Jivaro country. Lamas does not disillusion her, and when they reach Pedrone he learns that Denning had gone off on another wild goose chase after the lost treasure, accompanied by two other white men. He sees to it that Rhonda is made comfortable in Denning's hut and merely tells her that he will return soon, but Rhonda begins to

suspect that Denning is a ne'er-do-well when she finds evidence indicating that he was having an affair with Rita Moreno, a native girl. Brian Keith, an unsavory character, makes a play for Rhonda and schemes to get her marooned with him overnight on an up-river trip, but Lamas, suspecting his game, rescues Rhonda. By this time a strong feeling grows up between Rhonda and Lamas but neither admits it. When word arrives that Denning and his companions had been captured by the Jivaros, Lamas sets out to rescue them and Rhonda insists upon going along. After a long trek in the jungle, they find the bodies of all three men next to a ruined shrine containing the lost treasure. They, too, are attacked by the Jivaros, but after many hair-raising adventures, they succeed in reaching Pedrone, where both are married by the local priest.

It was produced by William H. Pine and William C. Thomas, and directed by Edward Ludwig, from a screenplay by Winston Miller, based on a story by David Duncan. Adult fare.

"The Boy from Oklahoma" with Will Rogers, Jr. and Nancy Olson

(Warner Bros., Feb. 27; time, 87 min.)

Good! Photographed in the WarnerColor process, it is a homespun western melodrama, the kind that should have wide appeal, for it has virile action, human characterizations, nice touches of comedy and fine acting. As a matter of fact, the amazing thing about the picture is the improvement in the acting of Will Rogers, Jr., son of the late Will Rogers, the famed humorist. Whereas his acting in the "Will Rogers Story" was on the "hammy" side, in this picture he is realistic and believable in whatever he does. The entire story is in a light mood, and it centers around Rogers as an easygoing cowboy who, though he never carries a gun, takes on a temporary job as sheriff of a small town and brings law and order to it through his power of persuasion and his adeptness with a lariat. It is different from most westerns and holds one's interest throughout. Anthony Caruso is very effective as the clever villain in control of the lawless element. Nancy Olson is a captivating heroine and she acts well. The color photography is very fine:—

Rogers, an easygoing cowboy, rides into Bluerock to mail his final examination papers for a law degree. He becomes involved in a horse race, the winner of which is to receive a prize of \$100 from Caruso, a saloonkeeper, who had just been reelected as Mayor by questionable means. The race ends in a tie between Rogers and Nancy Olson, a tomboyish girl. The tie is broken by a shoot-off in which Nancy deftly hits the target while Rogers, using a borrowed gun, misses his mark by a wide margin. Looking for a naive and inept man as sheriff, Caruso offers the job to Rogers. He declines the post, but, when word comes that bandits had stolen the mail sack containing his examination papers, he reconsiders and accepts the job. Nancy is humiliated at the idea that a spineless person was to replace the former sheriff, her father, who had been murdered, but Rogers appeases her by promising to catch the culprits who killed him. In the course of events, Rogers uncovers evidence indicating that Nancy's father had been murdered by a man who worked for Caruso. He reports this to Caruso, and the town boss, feigning cooperation, plans to have him killed by Tyler MacDuff (as Billy the Kid), his outlaw cousin. Rogers not only outbluffs the young outlaw in an encounter in Caruso's saloon but he decides to arrest Caruso for selling liquor to a minor. To evade arrest, Caruso shows Rogers false evidence to prove that Nancy's father was dishonest, and he threatens to make it public to humiliate Nancy. Rather than hurt Nancy, Rogers decides to leave town, but she persuades him to remain. Shortly thereafter Rogers stumbles across information that enables him to catch the mail robbers and to pin the murder of Nancy's father on Caruso himself. Caruso's attempt to escape fails when Rogers brings his lariat into play. It all ends with Rogers going to another town to serve an apprenticeship in his uncle's law office, promising to return to Bluerock to marry Nancy.

David Weisbart produced it, and Michael Curtiz directed it, from a screenplay by Frank Davis and Winston Miller, based on a story by Michael Fessier. Suitable for the family.

HARRISON'S REPORTS

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A STRONG INDICTMENT OF THE CODE ADMINISTRATION

Benagoss Productions, Inc., producer of "Act of Love," the Anatole Litvak picture being distributed by United Artists, is taking "an official position of defying the Advertising Code Administration's position on several of its ads," according to Myer P. Beck, the producer's publicity representative.

The picture itself has been granted a Production Code seal, but Gordon White, the Advertising Code Administrator, objects to the line "There's only a thin line between an act of sin and an act of love," which is featured in a number of the ads, and the fact that a line-up of prostitutes is shown in the art work of another ad.

"We are taking the position that the line is an acceptable one," stated Beck, "and that inasmuch as the scene of the prostitutes is included in the picture, we are not only entitled but almost obligated to indicate this in the advertising."

In disclosing the position taken by Benagoss Productions, Beck also released the text of a letter sent by Max E. Youngstein, vice-president of United Artists, to Eric Johnston, president of the Motion Picture Association of America, in which he charges that "a different yardstick" is being used with respect to United Artists' advertising than is being applied to other companies.

That the independent producers are not given the same consideration by the MPAA's Code Administration as are the major producers has long been a contention of HARRISON'S REPORTS, and it has from time to time cited in these columns evidence of the Code Administration's failure to apply to its major-company members the same standards of decency and good taste that it is demanding of the independent producers.

Max Youngstein's letter to Johnston, dated December 31, 1953, to which Mr. Johnston has not yet made a reply, is a strong indictment of the discriminatory tactics employed by the Code Administration and offers additional evidence that the MPAA is granting to the major companies privileges that are still being denied to the independent producers. The complete text of Mr. Youngstein's letter follows:

"Dr. Mr. Johnston:

"Mr. Roger Lewis, our Advertising Manager, has referred to me your letter to him dated December 16th in which you sustain the decision of the Advertising Code Administrator on the advertising for ACT OF LOVE.

"I have within recent months had a number of conversations with Mr. Gordon White and have written to him on October 28, 1953 and December 11, 1953 expressing my feelings with regard to the method in which the advertising code is being administered on United Artists' pictures.

"I would suggest that you read the above letters. In these letters I have stated that, in my opinion, a different yardstick is being used with respect to our advertising than is being applied to other companies. The decisions in the ACT OF LOVE appeal reaffirms my belief that this is the situation.

"Let me give you a few facts on which I base this conclusion.

"I have before me a pressbook on 'Miss Sadie Thompson.' There isn't a single page of the pressbook, beginning with the front cover and right thru the back cover, that doesn't

clearly indicate that 'Miss Sadie Thompson' is a prostitute. As a matter of fact the art work has gone to great lengths to make certain that there can be no mistake about this. The walk, the cigarette, the handbag, the clothes all contribute to this result. On the inside cover of the pressbook there is one of the most lascivious stills I have seen on any picture. On the opposite page there is one that runs it a close second. On page 3A there are pieces of copy which read 'on the prowl in the torrid story of a lady and a hundred men.' I realize that from a purely grammatical standpoint this sentence can have many meanings but it is not possible to disassociate words from the relationship they bear to the title. The Advertising Code Administrator insists that this principle must be used on the interpretation of the ads on ACT OF LOVE. I do not think anyone will quarrel with the fact that the words 'Sadie Thompson' have become synonymous in the American language with the word prostitute. Used in that meaning the sentence has not only sexual overtones but I would say slightly abnormal overtones. In that same ad there are words 'sin chaser and dame chaser', 'entertainment is her business' next to a photograph of Miss Hayworth sprawled on a bed in a position definitely indicating that she is not going to sleep. 'They're wrestling with sin' next to a photograph definitely indicating no relationship to any known religion. In the pressbook on page 6A, ad mat 211 we have a picture of Miss Hayworth and superimposed on the picture is the copy 'look who's coming to our house'. However, when this ad was actually used in the trade papers, as per the attached illustration 'A' from Motion Picture Herald, the copy merely read 'Look who's coming'. This is not an accidental change. This is calculated usage of a phrase which has a definite obscene meaning to millions of people in this country. I also attach trade ad marked exhibit 'B' from Motion Picture Daily. Once more 'Miss Sadie Thompson' is on a bed and the headline is 'Sadie is no lady'. If she is no lady then what is she under any normal interpretation? There are many other exhibits contained in the pressbook. When you take into consideration the difference in the content of the two films, ACT OF LOVE and 'Miss Sadie Thompson' and appraise the two ad campaigns I wonder how anyone can come to the conclusion that the same yardstick was used for both campaigns.

"I also attach two exhibits from 'From Here To Eternity' marked 'C' and 'D' showing Miss Donna Reed lying on top of Montgomery Clift with the caption 'sure she's nice to him, she's nice to all of the boys'. One ad appeared in a fan magazine and the other in Film Daily. The average person in the United States has through a concentrated publicity campaign on the book for over two years been made to understand that Miss Donna Reed is a prostitute. Her character in the picture was somewhat cleaned up but nevertheless left in such a nebulous state of characterization that many people after seeing the picture still were certain that she was a prostitute. With this impression gained from the book what meaning other than an obscene one can be given to the attached advertisement.

"May I also refer you to the pressbook on a Universal International picture titled 'All I Desire' and specifically to ad mats #204 and 206. In both of these ads there is an illustration of a man and a woman in a very tight embrace. The copy reads in one 'now he knew her as other men had,

(Continued on back page)

**"Beachhead" with Tony Curtis,
Frank Lovejoy and Mary Murphy**

(United Artists, February; time, 90 min.)

A fairly good war melodrama, revolving around the exploits of a group of U.S. Marines who are sent to a Pacific island, near Bougainville, during World War II, to investigate whether an important message received by Marine Headquarters had been sent by a friend or by the Japanese. The action is documentary-like, and the thrills are brought about by the encounters between the Marine group and the Japs. There are the usual acts of individual heroism on the part of the Marines, with killings suffered by both sides. There is also a romance, starting with a sex angle and developing into real love. The story itself, however, is rather weak. The picture was photographed entirely in Hawaii, and an outstanding feature is the flowers, foliage and trees which, in color, are most enchanting. The photography is tops:—

Several days before a full scale assault on Bougainville, Marine Headquarters receives a radio message from Eduardo Franz, a French planter on an island nearby, giving the layout of the Jap minefields on Bougainville. Frank Lovejoy, a veteran Marine sergeant, is assigned to find out if the message is fact or fiction, and he is accompanied by Tony Curtis, Skip Homeier and Alan Wells. Moving into the jungle, they soon come upon a Japanese tank crew and succeed in destroying their tank, but Wells is killed in the process. In another skirmish, they manage to trick the enemy into believing that they had been killed by exchanging clothes with three dead Japs, but they accomplish this at the cost of Homeier's life. Continuing the mission, Curtis and Lovejoy come upon a wrecked plantation where they capture what they believe to be a Japanese soldier, only to learn that it is Mary Murphy, daughter of Franz. Mary takes the two men to her father's hideout, where he confirms that his message was genuine and shows them a map of the minefields, taken from a Jap soldier he had killed. With Franz as a guide, Lovejoy, Curtis and Mary set out for a radio shack near the coast to send a message confirming the accuracy of Franz's message. En route they have additional skirmishes with the enemy, and their difficulties are complicated by the fact that a bad feeling grows up between Curtis and Lovejoy over Mary. Franz is killed by a Jap sniper, who in turn is located and killed by Lovejoy. The remaining three finally reach the coast after numerous difficulties, only to find a Japanese barge destroying American PT boats left and right. Risking his life, Curtis swims out to the barge and destroys it with a hand grenade. The timely arrival of a detachment of Marines saves all three from further harm, and it all ends with Curtis and Mary declaring their love after Curtis realizes that Lovejoy's interest in her was that of a father to a daughter.

Howard W. Koch produced it for Aubrey Schenck, and Stuart Heisler directed it, from a screenplay by Richard Alan Simmons, based on the novel "I've Got Mine," by Richard B. Hubler.

Adult fare.

**"Highway Dragnet" with Richard Conte,
Joan Bennett and Wandra Hendrix**

(Allied Artists, Feb. 7; time, 70 min.)

A good program murder melodrama. It is the story of an innocent man who through peculiar circumstances becomes embroiled in a murder, from which charge he is finally cleared by the confession of the murderess herself. One's interest is held tense from start to finish because of the intelligent plot complications, and because of the fact that the identity of the killer does not become known until the final scenes. The direction and acting are competent. There is no comedy relief:—

Joan Bennett, a freelance magazine photographer, and Wandra Hendrix, her assistant, are on an assignment to cover resort spots in the west. At Las Vegas, they meet and befriend Richard Conte, who had just been discharged from

the Marine Corps and who was hitchhiking to a friend's home near the Salton Sea, in California. Mary Beth Hughes, a flashy blonde known casually by Conte, is found murdered and, because Conte had been seen having a few drinks with her, he is accused of the crime. While riding with Joan and Wanda, he becomes the object of a five-state manhunt directed by Reed Hadley, a Las Vegas police lieutenant. When Conte and the two women finally reach his friend's home, they find it awash from the rising waters of the Salton Sea. The police close in, and Joan, made suddenly violent by panic, reveals the fact that it had been she who had murdered Mary, whom she considered responsible for driving her husband to suicide.

Jack Jungmeyer, Jr. produced it for William F. Broidy, and Nathan Juran directed it, from a screenplay by Herb meadow.

Unobjectionable for family audiences.

"Killers from Space" with Peter Graves

(RKO, January; time, 71 min.)

An ordinary science-fiction program melodrama, revolving around a nuclear scientist's success in preventing the conquest of the Earth by invaders from another planet. It may get by with the youngsters at Saturday matinees, and with proper exploitation it may even draw their elders. But those who are the least bit fussy about their screen fare probably will find it tiresome, for the fanciful story has been developed with little imagination, moves along at a slow pace and fails to generate much excitement or suspense. Some of the scenes, particularly those that depict the invaders as weird men with bulging eyes that seem ready to pop out of their heads, will no doubt bring forth derisive laughter from the audience. There is not much that can be said for either the direction or the acting:—

While flying over an atomic bomb explosion to take instrument readings, Peter Graves, a nuclear scientist, crashes to earth when a glowing, magnet-like object in the desert immobilizes his plane. James Seay, the commanding officer at the Air Base, presumes that Graves is dead when his body cannot be found, and he so notifies Barbara Bestar, Graves' wife. Graves staggers into the Air Base on the following day and is found to be in perfect health except for an unexplainable, freshly-made scar over the area of his heart. He is ordered to take an indefinite rest, but he returns within several days, steals top secret atomic information, and speeds to the test area in the desert, where he hides the information under a rock. The information is retrieved by an FBI agent who had been following him, and in his haste to escape Graves crashes his car. Taken to a hospital, he is given an injection of truth serum and reveals that, after crashing his plane, he found himself in an underground cavern, the captive of weird men who came from a planet called Astron Delta, and who had brought him back to life so that he might gather nuclear information essential to their plan to conquer the Earth. He further relates that in his efforts to escape he had been stopped by giant insects and reptiles, which the Astronians had developed by bombarding them with elements captured by "futuristic" machinery after every atomic explosion. He had been released after being ordered to obtain the exact time and date of the next atomic explosion. The authorities scoff at Graves' fantastic story and think that he is out of his mind. Making careful calculations, Graves figures out that the Astronians need much electric power to operate their machinery, and that if he could shut off the power in the area for ten seconds he could short their equipment and blow them to bits. He escapes from the hospital and, at gunpoint, invades the area's power plant and forces the supervisor to pull out the main switch. Within seconds a vast explosion in the desert destroys the Astronians and convinces the authorities that Graves' story was true.

It was produced and directed by W. Lee Wilder, from a screenplay by Bill Raynor, based on a story by Myles Wilder.

Suitable for the family.

"Jesse James vs. The Daltons" with Brett King and Barbara Lawrence

(Columbia, February; time, 65 min.)

A routine 3-D Technicolor western, with enough fast action here and there to get by on the lower half of a double bill. The story is weak, and it has been put together in a way that is difficult for one to believe that the players are real; they act just like automatons, obeying the author's will. At times the action is far-fetched. The title may help to draw some patrons to the box-office, but it is misleading in that the Jesse James character is only mentioned and does not appear in the film. The picture's main asset seems to be the color. The 3-D photography is good in spots, but there are times when it is a strain on the eyes:—

Brett King, who was being persecuted because he was believed to be the son of Jesse James, the outlaw, rides into Coffeyville just as a mob storms the jail in an effort to lynch Barbara Lawrence for murder. Spurring his horse through the crowd, King rescues Barbara and rides out of town, evading the pursuing vigilantes, who are blocked by a kindly priest. King tells Barbara that he doubts whether he is James' son and determines to prove it so that he may become a welcome member of society. Barbara, thankful for her rescue, promises to help. In the belief that James is still alive, King figures that the best way to reach him would be through the notorious Dalton Brothers, whose family had been friendly with James. But contacting the Daltons proves impossible and, to bring about a meeting, King holds up a train and escapes with an Army payroll. He then returns the money to the surprised president of the railroad with the understanding that his name is to be plastered all over the area as "wanted." The Daltons lose no time in contacting King after that, and he promises to split the payroll with them if they would inform Jesse that he is coming to locate \$100,000 that he (Jesse) had secreted in a cabin. The Daltons agree. Meanwhile, to protect Barbara, King leads the Daltons to believe that she is his wife. Nevertheless, one of them attempts to molest her and is thrashed by King. Through a series of doublecrosses, the Daltons force Rory Mallinson, a friend of the James' family, to show them where the money is hidden, but it proves to be worthless Confederate bills, obtained by Jesse when he rode with Quantrell during the Civil War. Angered, the Daltons bind King and Mallinson and, with Barbara as their captive, head for Coffeyville to hold up the town's two banks. By this time Mallinson tells King that he is not Jesse's son, but an orphan left with a family whose name he bore. The two men manage to free themselves and head for Coffeyville to forestall the Daltons. They arrive in time to warn the sheriff, who organizes the vigilantes in time to exterminate the Daltons. It ends with King and Barbara preparing to marry.

Sam Katzman produced it, and William Castle directed it, from a screen play by Robert E. Kent, based on a story by Edwin Westrate.

Unobjectionable for the family.

"Dragon's Gold" with John Archer and Hillary Brooke

(United Artists, October; time, 70 min.)

A program melodrama of minor importance. Obviously produced on a skimpy budget, there is not much to recommend in it, for the story is confusing as well as incredible, and the fact that it is developed mostly by dialogue causes one to lose interest in the proceedings. Even the performances are ordinary; but this no doubt is due to the fact that the players were unable to cope with the mediocre material, as well as with the uninspired direction. At best, it belongs on the lower half of a mid-week double bill in secondary theatres.

Briefly, the muddled story casts John Archer as an ace American insurance company investigator, who is sent to Hong Kong to check up on the reported reappearance of an English banker who had disappeared ten years previously with seven million dollars in gold, which had been

entrusted to him by a Chinese General. The missing man had been bonded by Archer's company, and the General, outlawed by the Chinese Government, was demanding the return of the loot, which was also being claimed by the government. Immediately after his arrival in Hong Kong, Archer becomes involved with an assortment of Chinese characters, all bent on getting their hands on the gold, and he meets up also with Hillary Brooke, the missing man's wife, who joins him in the effort to find her husband and the gold. After many incredible adventures, during which Archer is compelled to hide out from the police as a wanted murderer, and during which he uncovers the General's scheme to collect the insurance and still get the gold. Archer proves that the missing man is dead, helps the authorities to capture the General and his henchmen, discovers where the gold is hidden and ends up with Hillary as his bride.

It was written, directed and produced by Audrey Wisberg and Jack Pollexfen.

Harmless for the family.

"Top Banana" with Phil Silvers

(United Artists, February; time, 100 min.)

A first-rate musical comedy entertainment, photographed in color by the Color Corp. of America process. It is a decidedly different picture of its kind in that it is a photographed stage play, presented in pretty much the same manner as it was on Broadway, where it proved to be a smash hit. In spite of the fact that the production values are confined to a few stage sets and that the action takes place within the limited area of a stage, it emerges as a fast-moving and frequently funny entertainment, one that should more than satisfy the general run of audiences. That it will satisfy them was indicated by the fine reaction accorded the picture at a sneak preview in a New York neighborhood theatre.

Best described as a "show within a show," the story revolves around Phil Silvers, a supreme egoist, who considers himself the funniest man on TV but who depends heavily on his comedy writers for material. What there is in the way of a plot has to do with Silvers falling in love with Judy Lynn, a department store model, who in turn falls for Danny Scholl, the tenor of Silvers' TV company. Complications arise when Silvers engineers a big publicity wedding between Scholl and "a girl," unaware that Judy is the girl. To further complicate his life, Silvers learns that he is about to lose his sponsor. All this almost shatters his life, but just when it seems that his whole world will cave in, Silvers' sponsor comes through with a new format for the show, thus saving the day as far as Silvers is concerned. He keeps his post as "Top Banana" (the chief comic in the show), while Judy and Scholl are retained as featured performers.

The story is of no consequence. What really makes this a funny show is the dynamic performance of Phil Silvers; his superb clowning, rapid-fire delivery of gags, mimicry, singing and dancing, and his involvement with a variety of supporting comedians, including Joey Faye, Herbie Faye, Walter Dare Wahl and Johnny Trama, who are vastly amusing in their own right, keep the proceedings going at a breathless and hilarious pace. Worked into the zany doings are a number of uproarious sketches, the best of which are Silvers' involvement with Wahl, Trama and a ladder in the elopement sequence, and the satirical presentation of a burlesque show, complete with a stripper, a bored chorus line, slapstick comedians and a smug tenor. The song-and-dance numbers involving the other members of the cast are acceptable if not distinguished, but since Silvers and his assorted stooges are on the stage most of the time the audience is not given a chance to mind the commonplace moments.

It was produced by Albert Zugsmith and Ben Peskay, and directed by Alfred E. Green, from a screenplay by Gene Towne, based on the play by Paula Stone and Mike Sloane.

Suitable for all.

the good . . . the bad . . . everything that made her the woman she was — laid bare before him'. The other piece of copy reads 'Trash! . . . that's what they called Naomi'. I am wondering just what the reader of these ads thought Naomi was and what the man in the picture was about to do. The phrase 'now he knew her as other men had' is used in a consistent theme in much of the material and every illustration in the campaign is that of a man in a tight embrace with the woman.

"Without going into detail on any more pictures may I suggest that you take a look at the pressbooks on 'The Glass Web', a Universal International picture, 'Forbidden', a Universal International picture, 'Pickup on South Street', a 20th Century-Fox picture, 'Mogambo', a Metro picture, 'Gentlemen Prefer Blondes', a 20th Century-Fox picture, 'Paris Model', a Columbia picture, 'How To Marry A Millionaire', a 20th Century-Fox picture, 'One Girl's Confession' and 'Problem Girls', a double feature released by Columbia and 'The Big Heat', a Columbia release.

"All of this material I am sure can be obtained for you by Mr. Gordon White.

"I believe you will agree with me when I state that I have a very definite responsibility to every producer who releases pictures thru United Artists to develop a campaign which will bring in the maximum gross at the box-office. My record over the past ten years will, I believe, substantiate the fact that I have always tried to cooperate to the fullest with the Advertising Code Administrator while at the same time fulfilling my obligations to our producers. However, I cannot continue to disregard these recent applications of the code to pictures from competing companies. Pressure from many independent producers is daily increasing and frankly the examples which I have cited above do not leave me with much ammunition to defend my position of continuing cooperation.

"I will repeat what I have told Gordon White over and over again — I am willing to comply with the code in its spirit and its letter but I must insist that the yardstick for the pictures distributed thru United Artists be the same as the one applied to every other company. I do not feel that this principle of equality was applied in arriving at the decision on the ads for ACT OF LOVE.

"Sincerely yours,

(signed) Max E. Youngstein"

Max Youngstein has made out a strong and logical case for the independent producer and, on the basis of the irrefutable facts presented in his letter, it appears as if Eric Johnston's position in sustaining the decision of his Advertising Code Administrator on the advertising for "Act of Love" is indefensible.

Meanwhile United Artists, in accordance with the producer's wishes, is proceeding with plans to release the picture nationally, even if the advertising does not have the approval of the MPAA. The picture has been playing in Los Angeles for the past four weeks, and is set to open at the Astor Theatre in New York City on February 11.

Under the Code regulations, a production seal can be withdrawn if a producer refuses to give up the use of rejected advertising. But whether or not Eric Johnston will take such action remains to be seen. If he does, he will find that he has locked horns with a formidable opponent in Max Youngstein. The developments should be interesting.

Lest the readers of this editorial form the impression that HARRISON'S REPORTS is condoning suggestive advertising, it hastens to assure them that such is not the case, for it is heartily in accord with any constructive movement aimed against practices that tend to lower the standards of decency. The point in question here, as has been stated in these columns before, is whether the Motion Picture Association, by applying one rule to the major producers and a different one to the independent producers, has forfeited the right to demand of the independents strict observance of the provisions of the Code.

"Gypsy Colt" with Donna Corcoran, Ward Bond and Frances Dee

(MGM, April; time, 72 min.)

A good program melodrama, photographed in Ansco Color with prints by Technicolor. Its story about a strong attachment between a little girl and a beautiful black colt follows a familiar pattern, but it is heart-warming and appealing and should go over very well with the family trade. The real star of the picture is Gypsy, a spirited and intelligent young colt, who is destined to take his place among the wonder animals that have appeared on the screen. This horse seems to have the remarkable ability to convey its feelings of joy and sorrow to an audience, with the result that one is in sympathy with the animal as much as with a human being, for one feels his depression at being separated from his devoted young mistress. Donna Corcoran is cute and endearing as the little heroine, and sympathetic portrayals are turned in by Ward Bond and Frances Dee as her understanding parents. The impressive outdoor scenery and the fine color photography make the film pictorially beautiful:—

Living with her parents in a parched and drought-ridden western farming community, Donna is taken to school every morning by Gypsy, who returns to the ranch by himself but comes back to the village schoolhouse promptly at three o'clock to take Donna home. Bond and his wife, desperately in need of funds, have no alternative but to sell Gypsy to Larry Keating, a kindly racing stable owner, knowing full well that the sale will break Donna's heart. Donna is saddened, but she understands her parents' problems and holds back her tears. At Keating's stable, Gypsy yearns for Donna's companionship and manages to escape twice for reunions with her, but each time Bond sees to it that the colt is returned to Keating. Gypsy is taken to Greenway Park, some 500 miles distant, to begin his racing career, but his inability to forget Donna, coupled with the fact that he was treated cruelly by Lee Van Cleef, a surly groom, causes him to escape once again at the first opportunity. The horse's long and torturous trek homeward is interrupted when he is roped by three cowboys, but he escapes from them when they try to brand him. He manages to elude also a group of motorcyclists who were trying to collect a \$1,000 reward for his capture. Making his way across the desert, Gypsy falls prostrate from heat and thirst but is saved by Bobby Dominguez, a Mexican boy, who revives him with water. The lad takes Gypsy home but sets him free when he sees his father negotiating the horse's sale to a cruel neighbor. In due time Gypsy arrives back home, worn, exhausted and bleeding. Keating shows up several minutes later to inquire about the horse, and Bond and his wife, despite the tempting \$1,000 reward, say that they have not seen him. But Gypsy whinnies and gives himself away. Bond tries to explain, but the understanding Keating stops him and pretends that he does not recognize Gypsy. He leaves after expressing the hope that Donna will be happy with her "new horse." The family's happiness is complete when it begins to rain, bringing an end to the drought.

It was produced by William Grady, Jr. and Sidney Franklin, Jr., and directed by Andrew Marton, from a screenplay by Martin Berkeley, based on a story by Eric Knight.

Fine for the entire family.

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THE STEREOPHONIC SOUND TEMPEST

The controversy over whether or not stereophonic sound is an essential factor in the presentation of CinemaScope pictures reached a boiling point this week, and, though 20th Century-Fox was the main target of those exhibitors who are opposed to the requirement that they install stereophonic sound equipment in order to license the company's CinemaScope pictures, many other exhibitors have aligned themselves with 20th Century-Fox in the firm conviction that the multi-channel sound is necessary to the proper presentation of such pictures.

An unusual development in the controversy was the action by veteran exhibitor James E. Coston who, as head of three mid-west circuits operating 48 theatres (Indiana-Illinois Theatres, Standard Theatres of Wisconsin and Coston Enterprises of Chicago), sharply attacked the opposition of both the Theatre Owners of America and National Allied to stereophonic sound and withdrew the membership of his theatres in TOA as a protest against that organization's stand. Coston stated that similar action will be taken regarding membership of any of his theatres in Allied.

Condemning the stand taken by Allied and TOA as "blind efforts to kill stereophonic sound," Coston was particularly critical of the experiment made by Walter Reade, Jr., who is playing "The Robe" with a sound "mixer." He revealed that a telegram sent to Reade by Jack Rose, one of his associates, castigated Reade, as president of TOA, for taking an action that not only jeopardizes his (Coston's) tremendous investment in CinemaScope equipment but also endangers "the only invention and the first real technical advance since the advent of sound that has brought the people back into our theatres since the big slump began." The wire went on to say: "We believe that such action is detrimental to the members of your organization and to theatre business in general and we do not wish to remain a member any longer."

Coston stated that 24 of his theatres are fully equipped for CinemaScope with stereophonic sound, that additional equipment has been ordered to complete installations in the rest of his theatres, and that the success he has had with different CinemaScope productions has left him convinced that full stereophonic sound is absolutely necessary for the proper presentation of such pictures.

Alex Manta, another Coston associate and top executive of Indiana-Illinois Theatres, had this to say in a telegram sent to Spyros Skouras, president of 20th Century-Fox:

"As a small company having everything at stake in the theatre business as well as for old friendship sake we feel it's time for other exhibitors besides such as Trueman Rembusch who successfully installed CinemaScope complete with stereophonic sound in theatres as small as three hundred and fifty seats to voice their support and appreciation of what you and Twentieth Century-Fox have done for our industry. After six complete stereophonic sound installations we feel that we are in a position to encourage you to hold fast to your determination to insist on proper presentation of CinemaScope the way it was developed and intended with four track stereophonic sound. To present CinemaScope otherwise is to present it with sound in anemic form and actually is an imposition on the public who have been sold to expect something new and different in sound and

sound effects. You and your company are to be congratulated for your foresight, courage and what you have done to help revive a sick business and should not be harrassed in your efforts to maintain the high standard of CinemaScope presentation so vital to its continued success."

That Mr. Manta's feeling are not shared by all exhibitors was evidenced on Tuesday at the opening session of the National Drive-In Theatres Association Convention in Cincinnati, where the 20th-Fox policy on stereophonic sound became a subject of hot discussion. The delegates voted unanimously to notify Mr. Skouras that they will not consider the installation of stereophonic sound equipment as a condition to licensing CinemaScope pictures. To some extent, no doubt, they were swayed by Philip Smith, drive-in circuit operator, who stated from the floor that he had been assured by Al Lichtman, 20th Century-Fox's director of distribution, that his contemplated investment of approximately \$600,000 for new screen equipment in his drive-in theatres would not be endangered in the event that an acceptable method of reproducing stereophonic sound in drive-ins was not perfected. In such a case, said Smith, he had been assured by Lichtman that he would be permitted to license the company's CinemaScope pictures without stereophonic sound.

The following is the text of a telegram sent to Mr. Skouras:

"The first National Drive-In Theatres convention convinced by the advice of experts and their own knowledge of the business that stereophonic sound cannot be adapted to drive-in theatres and that any attempt to do so would be prohibitive as to cost and futile in improving sound reception through car speakers, unanimously resolved that the policy of your company in requiring installation of such sound by drive-ins before it will sell them CinemaScope pictures constitutes an unfair and unfriendly attitude toward the drive-ins which are a large and important part of the motion picture business. The convention demands that 20th Century-Fox in fairness to its drive-in customers and for the preservation of its good will among them forthwith rescind this policy and inform the convention before it adjourns on Thursday that this has been done."

At this writing Mr. Skouras himself has not yet replied to the wire. Mr. Lichtman, however, issued the following statement on Wednesday:

"In a trade paper report published today, Phil Smith, president of the Twi-Night Screen Corporation, stated that I had told him that should certain tests of drive-in sound fail, he would be able to get CinemaScope pictures without stereophonic sound. I would like to state categorically that at no time in any conversations with Mr. Smith did I make such a statement, and that the policy of Twentieth Century-Fox has been and is to provide CinemaScope pictures with four-track, magnetic stereophonic sound only. It is true that we have been working on the problem of drive-in stereophonic sound, and that at the time of my conversation with Mr. Smith I told him that Earl Sponable, our Research Director, was in Hollywood experimenting on a model drive-in erected for test purposes. I also told him that the major problem with CinemaScope for drive-ins was proper light and sound, with special emphasis on sound.

(Continued on back page)

**"Red Garters" with Rosemary Clooney,
Jack Carson, Guy Mitchell and Pat Crowley**
(Paramount, March; time, 91 min.)

Fascinating is the word for this decidedly novel western musical comedy, which has been photographed in Technicolor and which pokes satirical fun at the standard western formula plot. It has good touches of comedy and entertaining musical numbers, but what makes the picture different is the fact that there are no real-life sets or scenic backgrounds; the entire action is played out against imaginative sets that are skeletonized outlines of building exteriors and interiors, as in the manner of the ancient Greek Theatre. It is a so-called "free" type of scenic design that is used at times in stage and ballet sets and, as employed in this picture, makes for a radical but interesting change in production technique and gives the film a fascinating quality. In fact, after one watches the picture for a while, he feels as if he is looking at a stage show. There is no question that the picture will have a definite appeal for those who are looking for something different in film fare. The general run of audiences too, should enjoy it, for it has, as said, good comedy and music, but it will require considerable exploitation to attract them to the box-office. The color photography is outstanding.

The story has Guy Mitchell, a typical fearless western hero, coming to the lawless town of Paradise Lost, determined to avenge the death of his brother. He arrives just as the town's uninhibited inhabitants are burying the dead man and celebrating the occasion with a barbecue. In the course of events, Mitchell falls in love with Pat Crowley, lovely ward of Jack Carson, the town's blustering political boss, who objects to Mitchell's attentions and lets him know that he doesn't want any strangers hanging around town. Carson's attitude is looked upon with disapproval by Rosemary Clooney, the town's leading saloon entertainer, who loves Carson but won't marry him until he does something about the casual killings that take place regularly in Paradise Lost. Mitchell is caught up in the gay, happy-go-lucky spirit of the town but continues to search for his brother's killer. His suspicions fall on several characters and, after numerous complications, he learns that Gene Barry, a notorious gunman who had become his friend, is the man he is looking for. Sticking to the code of the west, the two men agree to shoot it out, but, before they can harm each other, Frank Faylen, a cowardly town character, is unmasked as the killer. He is in turn saved from a lynching by the timely arrival of the militia, summoned by Reginald Owen, a reform-type judge, who had been sent west by Washington to clean up the lawlessness. With law and order having been restored to the town, Rosemary agrees to marry Carson, while a similar step is taken by Mitchell and Miss Crowley, as well as by Barry and Joanne Gilbert, the judge's daughter.

It was produced by Pat Duggan, and directed by George Marshall, from a screenplay by Michael Pessier.

Suitable for all.

**"Hell and High Water" with Richard Widmark,
Bella Darvi and Victor Francen**
(20th Century-Fox, Feb.; time, 103 min.)

For its fifth CinemaScope offering, 20th Century-Fox has come through with a rugged and highly entertaining adventure thriller. Its story of a self-sacrificing group of international individuals who thwart a Red plot to drop an atom bomb on Korea and to blame the deed on the United States is fanciful, and a good part of the action is incredible, but it has been presented in a way that should go over well with the general run of audiences because of the exciting melodramatic incidents. The picture, which has been photographed in Technicolor, is further proof of the fact that the Cinemascope process does much to enhance the action on the screen. Such scenes as an atom bomb explosion, a battle between two submarines on the sea's surface and their collision under water are visually as well as emotionally

exciting, and yet the wide sweep of the CinemaScope camera is equally effective in catching the intimate action when the scenes shift to the close quarters in the interior of the submarine. Richard Widmark is rugged and fearless as a former American naval officer who commands the submarine on its trip to the Arctic, and his heroic feats of daring make for many tense and exciting moments. Bella Darvi, a newcomer to the screen, makes a good impression as a lady scientist who goes along on the adventure and, of course, falls in love with Widmark. As said, it is all quite fanciful, but it has ingredients that have proved popular in the past and should prove popular once again, particularly in Cinema Scope:—

Motivated by reports that the Communists had established a secret arsenal of atomic weapons on a remote island somewhere in the Arctic, and by a desire to prevent another world conflict, a group of international scientists, headed by Victor Francen, proposition Widmark, a former U.S. Navy officer, to command a submarine to the Arctic in an effort to locate the island. Widmark accepts the assignment for an agreed price of \$50,000 and receives the right to select his own crew, which included, among others, Cameron Mitchell, Gene Evans and David Wayne. They refit and recondition a salvaged Japanese submarine and set out on their quest, accompanied by Francen and by Bella Darvi, his pretty assistant. As their ship nears Arctic waters, they are intercepted by a Communist China submarine, which launches an attack on them, despite their explanation that they were on a "civilian scientific expedition." Submerging quickly, Widmark keeps his craft on the bottom of the ocean and shuts off his motors so that the enemy sub could not detect its position. The enemy follows suit and plays a waiting game with Widmark. After many hours on the bottom, the dire need for air forces Widmark to make a move. In a daring maneuver, he outwits the more powerful enemy sub and succeeds in sinking it by ramming his ship into its hull. A romance develops between Widmark and Bella and, in the series of adventures that ensue, they succeed in capturing from a Communist-held island a Red officer who reveals the location of the atomic arsenal as well as the fact that the Reds, using a captured American plane, planned to drop an atom bomb on Korea and to blame the deed on the United States. In a swift series of events, in which Francen sacrifices his life to signal the sub when the plane takes off on its deadly mission, Widmark and his crew succeed in shooting down the plane, which crashes on the island and destroys the arsenal with its powerful atomic blast. His mission completed, Widmark heads the sub for home, holding in his arms a bereaved Bella, who reveals that the brave Francen had been her father.

It was produced by Raymond A. Klune, and directed by Samuel Fuller, who wrote the screenplay in collaboration with Jesse L. Lasky, Jr., based on a story by David Hempstead.

Suitable for all.

**"Ride Clear of Diablo" with Audie Murphy,
Susan Cabot and Dan Duryea**
(Univ.-Int'l., March; time, 80 min.)

Good western fare, photographed in Technicolor. Revolving around a modest but fearless young man who sets out to learn the identity of rustlers who had killed his father and brother, the story itself follows a familiar pattern, but it has good characterizations and holds one's interest all the way through. The action has more than a fair share of excitement and suspense, with the thrills stemming from the gunfights, robberies and chases. Audie Murphy is his usual competent self as the courageous hero, and Susan Cabot is charming as the heroine. The outstanding characterization, however, is turned in by Dan Duryea, as a notorious gunman who takes a liking to Murphy and sacrifices his life to help him trap the killers. As in most Universal Technicolor westerns, the outdoor terrain as a treat to the eye:—

Informed that his brother and father had been murdered by rustlers, Audie Murphy, a railroad surveyor, returns to Santiago seeking justice. Paul Birch, the sheriff, and William Pullen, the town's leading lawyer, try to dissuade him from seeking vengeance, but he refuses to heed their advice and talks Birch into appointing him as a deputy sheriff. Actually, Pullen had murdered Murphy's father and brother, and Birch was a party to the crime. To rid themselves of Murphy, they send him out to bring in Dan Duryea, a notorious gunman with murderous tendencies. He succeeds in outwitting and outdrawing Duryea and brings him back to Santiago, much to the amazement of the sheriff. Duryea, released on a technicality, takes a liking to Murphy and helps to protect him when Birch and Pullen send him out on other dangerous assignments in the hope that he will be killed. Meanwhile Murphy falls in love with Susan Cabot, the sheriff's niece, whom Pullen hoped to marry. When Susan returns Murphy's love, Pullen, infuriated, orders Russell Johnson, a henchman, to murder Murphy and then proceed with a gold robbery. But Johnson, in league with Abbe Lane, a saloon entertainer, decides to doublecross his cohorts. He ignores the plan to kill Murphy but commits the robbery and flees with the loot. To get even with Johnson, Birch informs Murphy that he (Johnson) had killed his relatives and sends him after the gunman. Murphy corners Johnson and kills him in a gun battle. Meanwhile Birch and Pullen had followed Murphy, planning to shoot him down during his fight with Johnson. Duryea, becoming aware of their plan, warns Murphy to be on his guard and reveals that Birch and Pullen were the men responsible for killing his father and brother. In a gunfight that follows, Duryea, seeking to protect Murphy, is shot dead by Birch and Pullen, but they in turn are finished by Murphy's blazing guns. Susan is shocked to learn of her uncle's perfidy, but she marries Murphy and sets out to start a new life with him.

It was produced by John D. Rogers, and directed by Jesse Hibbs, from a screenplay by George Zuckerman, based on a story by Ellis Marcus.

Unobjectionable morally.

"White Fire" with Scott Brady and Mary Castle

(Lippert, January 1; time, 87 min.)

This English-made melodrama is fair enough for the lower half of a double bill if nothing better is in sight. The picture's main asset is the chase, occasioned by Scott Brady's efforts to hide from the police until he gets an opportunity to prove his innocence of the murder he had been accused of. He is always ahead of the police by a few steps, thus the spectator is held in suspense. As expected, Brady proves his innocence in the end, and the guilty persons are apprehended. The direction is fairly good, and the acting so-so. There is no comedy relief. The photography is clear:—

Scott Brady, first officer of a U.S. merchant ship, learns that Paul Erickson, his brother, had been missing in England for six months. From Colin Tapley, Erickson's lawyer, Brady learns that his brother had been involved in diamond smuggling, and through Mary Castle, a singer at the "Gay Mask" nightclub, he finds out that Erickson was to be executed in three days, having been accused and convicted for the murder of the nightclub's manager. Arrested after Ferdie Mayne, the nightclub's owner is found stabbed to death, Brady manages to escape. He helps to hide out Mary's father, a key witness, and in an ensuing chase it is revealed that Tapley, Erickson's lawyer, had been the leader of the diamond smugglers, and that he used the "Gay Mask" as a depot. Roman O'Casey is proved guilty of the murder for which Brady had been accused of. His innocence established, Brady sails away on his ship, accompanied by Mary.

Robert S. Baker and Monty Berman produced it, and John Gilling directed it, from a screenplay written by himself and Paul Erickson, based on a story by Stanley Black and Barbara Killalee. Harmless for family audiences.

THE STEREOPHONIC SOUND TEMPEST

(Continued from back page)

"Appeals to Fox and Metro to make their CinemaScope pictures available to small theatres and drive-ins on conventional prints or on CinemaScope prints containing conventional one-track sound, have been unavailing. The first inquiry was addressed to Metro early in October and brought the response that since the company had no CinemaScope pictures to offer, it did not know what the policy would be. Although 'Knights of the Round Table' is now playing the key runs, it still professes not to have the answer to our question. This forces many exhibitors who have admired and patronized Metro for many years to the unhappy conclusion that it is going to celebrate its 30th anniversary by dissipating the good will it has built up as 'the friendly company.' As for Mr. Skouras, he has made it plain that he will employ every procurable means to punish, undermine, embarrass and harrass all who oppose his 'all or nothing' policy. A day to day reading of the trade papers reveals the intensity of the campaign that is being waged against all who dare to differ with Skouras on this issue.

"There has been an attempt to misrepresent Allied's attitude as reflected in the convention resolutions as opposing progress in the motion picture business. That propaganda is an insult to the intelligence of all to whom it is addressed. There can be no legitimate criticism of any exhibitor for installing stereophonic sound if he can afford and feels that it will enhance the entertainment offered his patrons. Our efforts have been directed against the policy of one company, which may develop into a conspiracy with others, to force exhibitors to install equipment and otherwise operate their theatres as dictated by the film companies. The Courts have said that admission prices shall be established by the exhibitors (notwithstanding the tendency in some quarters to pare this down); and the principle that running the theatres is the exhibitor's business is one that no exhibitor organization should ever yield.

"If you ask, 'What will be the end of all this?' I can only answer that some policies are so wrong that, given a little time, they must inevitably fail. The grosses of the theatres playing 'The Robe' and even 'How to Marry a Millionaire' may have convinced Skouras that he does not need the drive-ins and thousands of small theatres which could not play those pictures. But no one expects all Fox pictures to be that good, and CinemaScope will gradually lose some of its novelty appeal, and the company will be interested in expanding its accounts instead of restricting them. If the movies have, in fact, reached the turning point and are headed for gradual improvement, then Fox and Metro will again be interested in circulation. Columbia and Universal in the past have always depended largely on volume and it is hard to believe that they will follow Fox and Metro in a restrictive policy.

"Warner Bros. has declared its independence of the new 'trust' and now I am wondering about a silent giant whose plans are still a mystery. Paramount cannot be expected to lag in any procession and certain it is not accustomed to latch on to anybody else's coattails. Had it fallen under the Skouras thumb its CinemaScope pictures, four-track sound and all, would now be on the screens. When Paramount's announcement comes let us hope that it will offer something more elastic in operation and policy than the Fox-Metro version of CinemaScope, that stereophonic sound will be optional and that the whole gismo will be a lot cheaper."

A review of the arguments set forth by those who are either for or against stereophonic sound leaves one with the impression that there is considerable merit on both sides but that the dispute has become a troublesome and vexatious one because of unyielding attitudes. The issue is not beyond compromise, and unless the divided groups get together soon and work out a solution all concerned will suffer unnecessary losses.

"I am happy to say that a solution to the problem appears to have arrived faster than expected. At demonstrations held yesterday in Bloomfield, N. J., a method of sound reproduction for drive-ins was provided by the International Projector Corp. Our representative, Alex Harrison, is now in Cincinnati, and he is authorized to tell the convention of its merits and the endorsement we have given it. The system will enable the drive-in operator to provide CinemaScope entertainment on the same level and with the same quality as that currently being offered in regular theatres, with such resounding success. RCA is also working on a similar system and it appears that drive-in operators will soon be provided with the necessary equipment to show CinemaScope pictures. I am sure all other sound equipment manufacturers will compete for this market."

The sound system referred to by Mr. Lichtman requires the use of two in-car speakers, one on the left and the other on the right. Each speaker will handle two of the four sound tracks on CinemaScope film by means of a "mixer" that will channel the four tracks into two tracks. No information on the cost factor has been made available.

On the same day that the drive-in convention delegates were taking action in Cincinnati, the board of directors of the Theatre Owners of America, at its winter meeting in Washington, D. C., served notice on the distributors that "the right of every exhibitor to run his theatre in whatever way he wishes is a right that must be preserved to him," and that "whether an exhibitor installs stereophonic sound or other equipment must rest in his own discretion and choice." This TOA stand, which parallels that of Allied, was adopted in the form of a resolution, which stated also that the organization will do "whatever is necessary to guard these exhibitor prerogatives zealously, and militantly to fight off all attempts to invade or to encroach upon these rights, to the end that the policies of operation of any exhibitor shall not be dictated by any distributor or by any combination of distributors."

While the resolution did not name any individual distributor, it was quite apparent that it had been inspired by 20th Century-Fox's insistence on the use of stereophonic sound. Al Lichtman recognized this, and on Wednesday he issued the following statement in rebuttal:

"The resolution passed by the TOA that the exhibitor has the prerogative of deciding what type of equipment he will install in his theatre is in my opinion completely proper. However, on behalf of 20th Century-Fox, I wish to make it clear that this corporation will also continue to exercise its own prerogative to produce and market pictures in such a manner that will continue to serve the best interests of the public, the industry and ourselves. There would have been no need for the creation of the superior system represented by CinemaScope if theatres had been enjoying a general prosperity and if thousands of theatres had not closed due to lack of patronage.

"In the lush, boom days, it was extremely difficult for producers and distributors to get theatres to go along with new devices and superior systems because the theatres were naturally doing a big business and wanted things left as they were. However, now that we have all faced the possibility of a general disaster, Twentieth Century-Fox again in line with its policy of serving the best interests of the industry, exhibitors and producers alike, went ahead at its own expense and possible hardship and pioneered the creation of the CinemaScope system.

"The success of CinemaScope is well known and I am happy to say that there are now approximately 1600 theatres equipped to show the new medium with 100 more equipping each week. Our faith in CinemaScope, our fight to put it over and the fact that we practically gambled the future of this company has been borne out by its tremendous success. Any doubting exhibitor is certainly free to contact those exhibitors who have experienced the greatest business in their history wherever they have shown CinemaScope pictures.

"Our faith in CinemaScope is based on the belief that it will enable producers to make better pictures, thus recapturing the 'lost audience' and gain new ones.

"We realize that most exhibitors concede that stereophonic sound is superior to ordinary monaural sound, but we are told by many exhibitors who operate in small towns and neighborhoods that they do not have the cash to lay out for stereophonic sound, even though prices have been reduced considerably and are being reduced daily. We sympathize with those who are in this predicament, and whose sole opposition to stereophonic sound is the immediate, financial one.

"We have asked the manufacturers and suppliers of stereophonic sound equipment to extend long-term credit to exhibitors, and we state further that if there are any exhibitors who have been unable to receive this credit when requested, let them communicate with us and we will intercede for them in a determined effort to help them secure this credit.

"Furthermore, it has been our policy with CinemaScope pictures that exhibitors who play pictures in the new medium must make a profit. Our system was designed to improve business, and anything short of a profit for the theatre would constitute a failure for the medium and is therefore of great concern to us.

"It is to the best interests of all exhibitors to install CinemaScope equipment for the proper showing of these pictures, since it is our earnest belief that the time will come when most pictures will be produced in this medium for the greater prosperity of our business."

Lending his voice to the dispute, Abram F. Myers, National Allied's board chairman and general counsel, had this to say on "The Stereophonic War" in his annual report to his organization's mid-winter board meeting, held in Cincinnati on February 5 and 6:

"CinemaScope was sprung on the industry at a time when something was badly needed to excite public curiosity and re-awaken interest in the movies, and it has served that purpose admirably. In rescuing the anamorphic lens from oblivion, 20th Century-Fox advanced panoramic projection to a high state of excellence and 'The Robe' was a sufficiently important picture to get CinemaScope off to a flying start. In developing this lens Fox made a notable contribution to the motion picture art for which it deserves full credit. It was Fox's attempt to dominate the business by combining the lenses with screens in which it was financially interested and with stereophonic sound, and its insistence that CinemaScope pictures be not played with less than this full line of equipment, that has caused the trouble. It may be that the highly reflective screens that Fox at first insisted must be used contributed to the success of the early CinemaScope presentations, although other screens are demonstrably adequate to the purpose. The current run of 'The Command' at the Paramount Theatre in New York on a Raytheon screen is a case in point.

"The battle is being waged over stereophonic sound which Fox asserts is an integral part of the CinemaScope 'system' and must be installed as a condition to the licensing and exhibition of CinemaScope pictures. In order to put the controversy in proper perspective, I shall refer to Fox and Skouras interchangeably as he quite obviously is making this a personal fight. It is inconceivable that the whole Fox organization, certainly not the sales personnel who are trained to sell pictures, not to withhold them, are in sympathy with the present policy. Even if we accept Skouras' claim that he is animated by a pure purpose to benefit the motion picture business, the blighting effect of his policy on drive-ins and small theatres that cannot afford stereophonic sound is the same. Mr. Skouras voluntarily appeared before our Boston Convention and promised to cooperate in making tests of 'The Robe' in medium and small theatres without stereophonic sound. Reports on subsequent negotiations and copies of the correspondence with Skouras on the subject have been sent to all directors. Whether it is worthwhile further to pursue this matter is a question for this board to decide.

(Continued on inside page)

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MORE ON THE STEREOPHONIC SOUND BATTLE

The stereophonic sound controversy continues to dominate the industry news and the latest developments indicate that the situation is getting worse instead of better, with 20th Century-Fox still the chief target of exhibitor blasts because of its insistence that theatres be equipped for stereophonic sound as a condition to licensing its CinemaScope productions.

One of the important developments of the past week was the cancellation of the tests agreed upon between Spyros Skouras, president of 20th Century-Fox, and Walter Reade, Jr., president of the Theatre Owners of America, whereby a Fox CinemaScope production was to be shown in competitive theatres, one equipped with full stereophonic sound and the other equipped with a "mixing" device that channels the four-track magnetic sound through a single horn. The announcement of the cancellation of the tests was made by Reade and by Al Lichtman, 20th-Fox's director of distribution, in separate statements that appeared to be in conflict with each other.

In his statement, Lichtman had this to say:

"The decision by Mr. Walter Reade, Jr. and Mr. Myron Blank to abandon a group of stereophonic sound tests compared with a 'mixing' device, must come as a forerunner for greater cooperation between exhibition and distribution in regard to the further establishment of the success of CinemaScope.

"Both Messrs. Reade and Blank who met with me, are in agreement that there is no question of the superiority of stereophonic sound to ordinary single-track sound.

"In regard to the tests, it was never the intention of the demonstrations to determine whether 20th Century-Fox would abandon its stated policy of not permitting showings of CinemaScope pictures without full stereophonic sound. Rather, they were scheduled to demonstrate the superiority of the complete stereophonic installation over ordinary or 'mixed' sound. We are at all times willing to hold theatre sound tests in order to prove this superiority.

"Mr. Reade and Mr. Blank have sought to focus attention on the situation of the small or neighborhood theatre operator, who is not in the financial position to make a ready cash investment for sound equipment.

"We feel that we can assist these exhibitors in gaining long-term credit from suppliers, and we are ready to intercede for those theatre owners who wish to avail themselves of this aid.

"From the discussion with Mr. Reade and Mr. Blank, it is obvious that both our aims are identical. They are, to assist the exhibitor to take advantage of CinemaScope.

"With this aim, we can all go forward together!"

Reade, obviously angered by the stand taken by 20th Century-Fox in regard to the tests, issued this bristling statement:

"In a meeting held at the office of Al Lichtman, vice-president in charge of 20th Century-Fox, Mr. Myron Blank and I were informed by Mr. Lichtman that, regardless of the results of the proposed stereophonic system versus the mixer system tests, 20th Century-Fox's stated position was that they would not, under any circumstances, serve any theatres not equipped with the full stereophonic sound equipment, and that even though exhibitors might sit at

the tests, their judgment on the requirement of stereophonic sound would not be respected or considered in Fox's decision.

"In view of Mr. Lichtman's statement, 20th Century-Fox and Mr. Spyros Skouras, have obviously abandoned the agreements which I made with Mr. Skouras on January 20, 1954, at which time we stated, 'Both 20th Century-Fox and I hope that these tests will serve a useful purpose, as both of us are embarking upon this experiment with the best interest of the film industry at heart.'

"Inasmuch as the results of the tests will be disregarded, and inasmuch as Mr. Skouras has already prejudged these results and pre-determined what his company's position will be, and inasmuch as I have already appointed committees representing exhibition for these tests, on whom I do not wish to impose for an utterly futile cause, and inasmuch as no useful purpose could be served by pursuing the matter further, we have both determined to abandon the whole idea of tests and consider our agreement as having no force or effect."

While 20th-Fox was having its troubles with Reade, it continued to take a verbal beating at the National Drive-In Theatres Convention in Cincinnati, where the delegates turned thumbs down on the two-channel stereophonic sound system endorsed by the company for drive-in theatres. Roundly denouncing the company's stand, one delegate after another took the floor to voice his protests in no uncertain terms, with a number of them not hesitating to blast Spyros Skouras for denying them the right to play CinemaScope pictures without the two-channel system, which was termed by them as "asinine" and as "an insult to the intelligence" of the drive-in operators.

Quickly coming to the defense of Mr. Skouras, Al Lichtman issued a statement in which he had this to say, in part, about the actions of the delegates:

"I think that their attitude, hooting at Mr. Skouras, is reprehensible. Here is a man jeopardizing his health and his life working as he has been eighteen and twenty hours a day for the betterment of the theatres of the country. . . ."

After pointing out that 20th-Fox, under Mr. Skouras, has spent hundreds of thousands of dollars to combat the box-office decline, citing its financing of the exhibitor showmanship meeting in Chicago in 1950, the development of Eidophor and now CinemaScope, Lichtman declared that, "instead of applauding Mr. Skouras, the Drive-In Convention vilified him and threatened legal action. . . . I am confident, on the basis of past experience, that all those men who vilified Mr. Skouras will eventually applaud him. Then, as in the past, they will feel very sheepish for acting as they did instead of mature businessmen that they are expected to be. I, for one, feel they owe Mr. Skouras an apology."

Mr. Lichtman also rebuked the delegates for treating "very shabbily" and "very roughly" Alex Harrison, the company's representative, who was sent to the convention to explain the approved two-channel sound system. "This certainly is not the American way," declared Lichtman.

Meanwhile the convention, which was held under the auspices of National Allied, adopted the following resolution:

"WHEREAS, Twentieth Century-Fox Film Corporation has linked together certain devices involved in large screen

(Continued on back page)

"Duffy of San Quentin" with Paul Kelly, Maureen O'Sullivan, Louis Hayward and Joanne Dru

(Warner Bros., no rel. date set; time, 78 min.)

Although the producer and director rate an "A" for effort, this is no more than a fair prison picture by reason of the fact that the characters are unbelievable. The story is supposed to be based on the life of Clifton T. Duffy, warden of San Quentin, but how much is fiction and how much is fact is anybody's guess. Paul Kelly, who impersonates the warden, is presented as imbued with the idea of instituting reforms that would eliminate rioting by the prisoners. But some of his thoughts and acts offend logic. For instance, he receives word that a riot is about to break out, but he refuses to employ stool pigeons to get the details and arrest the leaders. Another offense to logic is that fact that he brings into the prison hospital a pretty nurse—the only woman among five thousand male prisoners. The role played by Louis Hayward seems forced, invented by the author to effect his reformation and thus show that Kelly's ideas about reforms were correct. The pace is slow in that the story is given more to talk than to action. There are not many thrills because there are no riots:—

A riot breaks out in San Quentin and Kelly, assistant to the warden, finds himself appointed as temporary warden for 30 days. To prevent future riots, Kelly abolishes the stool pigeon system, orders haircuts instead of shaved heads, cleans up kitchen graft to improve food conditions and eliminates solitary confinement. Thus Louis Hayward, who had been charged with fashioning a dagger out of a toothbrush handle, is freed from his "rat hole." Hayward tells Kelly that he was carving a ring for some girl, and bitterly relates that George Macready, a conviction-crazy prosecutor, had framed him. Kelly, continuing his reform program, orders all guards stripped of illegal punishment weapons and, after conferring with Maureen O'Sullivan, his wife, plans to put a female nurse in the hospital. Kelly's humane way of handling Hayward pays off when he (Hayward) prevents a riot and prison break during the first movie shown to the prisoners. Kelly becomes a full-time warden and Hayward is made a male nurse. But when Joanne Dru comes to the hospital to take over as head nurse, Hayward and several other male nurses resent her intrusion and make things difficult for her. Joanne, however, wins them over, with the exception of Hayward. But he, too, becomes her friend when he makes a mistake that almost kills a prisoner and she takes the blame. Complications arise when Macready, found guilty of bribing a witness, finds himself sentenced to San Quentin. Kelly is faced with the problem of leaving Macready in a regular cell, subject to a possible attack by men he had sent to jail, or sending him to the prison farm at the risk of being accused of playing politics. The situation is resolved when Hayward saves Macready's life and Macready refuses to squeal on his attackers. The reformed Macready starts a "law office" in prison to rectify the unjust sentences of the men he had sent to jail. He succeeds first in freeing Hayward, thus enabling him to marry Joanne.

Berman Swartz and Walter Doniger wrote the screenplay and produced it, based on a story by Warden Duffy and Dean Jennings. Mr. Doniger directed it.

Unobjectionable for the family but best suited for adults.

"The Naked Jungle" with Eleanor Parker and Charlton Heston

(Paramount, March; time, 95 min.)

Set against the colorful background of a plantation on the edge of a South American jungle, this Technicolor adventure melodrama is sufficiently diverting to get by with undiscriminating picture-goers. It is, however, handicapped by a stereotyped, pulp-fiction plot, unbelievable characterizations, and talky, static sequences that tend to slow down the action, particularly in the first half. The story picks up speed and becomes highly melodramatic in the second half, when the plantation is attacked by billions and billions of so-called soldier ants, man-eating insects that advance murderously across the bush, destroying every living thing in their path including human beings. The manner in which the countryside is laid low by the ants, the hero's unsuccessful efforts to destroy them with fire, and his getting rid of them finally by flooding his plantation have been staged most effectively and offer a number of thrills, but the depiction of ants swarming over human beings and devouring them is most unpleasant to watch. Charlton Heston, as the brooding, morose hero, and Eleanor Parker, as his "mail-order" bride, act well enough, but there is nothing real or

genuine about either their characterizations or the conflict between them:—

Eleanor, a beautiful and cultured woman, comes to the vast South American plantation of Heston, whom she had never met and whose bride she had become by proxy. She finds him unrelenting and sombre, but sees beneath his rough exterior a man who is more confused than stern. Heston takes one look at Eleanor and decides that she is too much of a lady for his rough country and life. He urges her to leave at once, but she, no quitter, prefers to remain. The relationship between them becomes unbearable when he discovers that she had been married before—a fact that had been kept from him by his brother, who had arranged the marriage. She finally agrees to leave by riverboat, but just before she departs word comes that billions of soldier ants, in a blanket two miles wide and twenty miles deep, had advanced on the countryside eating everything in their path, and that they were headed in the direction of the plantation. Heston urges Eleanor to leave immediately, but this time she refuses on the ground that he is in trouble and that her place is by his side. She argues also that the natives' morale would be ruined if he sent her off to safety. Heston agrees and gains new respect for her. Marshalling his force of natives, Heston creates a moat around the plantation in the belief that the ants will be unable to cross the water. But the highly intelligent insects fashion a bridge from the bodies of millions of their own and continue their advance. When a wall of fire proves insufficient to stop them, Heston, in a last heroic effort, risks his life to dynamite the flood gates holding back the river before his plantation. The rushing waters sweep away the ants and ruin the plantation, but Heston and Eleanor, locked in each other's arms, determine to again build a lasting love and home.

It was produced by George Pal, and directed by Byron Haskins, from a screenplay by Philip Yordan and Randal MacDougall, based on a story by Carl Stephenson.

Suitable for the family.

"Riot in Cell Block 11" with Neville Brand

(Allied Artists, Feb. 28; time, 80 min.)

Employing a documentary-like style, Walter Wanger has succeeded in producing one of the best prison riot pictures in the history of the industry. What the newspapers printed about prison riots in recent years is reenacted so realistically that one believes what he sees on the screen. This is particularly true of the incidents having to do with the overpowering of guards by revolting prisoners who hold them as hostages and threaten to kill them in order to force the authorities to accept their demands. But the revolters are not made into heroes, for after acceptance of their demands, Neville Brand, their leader, is told that he will have to stand trial for heading the revolt and that he may get a thirty-year sentence. Every foot of the action is thrilling, holding the spectator's interest tense. Though all who portray revolting prisoners do fine work, the acting of Brand stands out. Emile Meyer is believable as the warden, who is under great tension. The fact that the entire footage was shot on location at Folsom State Prison in California adds to the realism. The direction is highly skillful.

Briefly, the well-written story is concerned with a riot that breaks out in one cell block because of intolerable prison conditions and spreads throughout the prison. Leading the revolt is Neville Brand, aided by Leo Gordon, a tough inmate, and by Robert Osterloh, another inmate, who was opposed to violence. The rioters seize nine guards and threaten to kill them unless the warden agrees to their demands. Included in the demands is one requiring the warden to arrange for press representatives to hear the prisoner's reasons for revolting and to learn what reforms they were demanding. Another of the demands is that no prisoner shall be punished because of the revolt. The warden meets with Brand and agrees to sign an agreement accepting the demands, but he cannot guarantee that the Governor will agree. He promises, however, to do all that he can to persuade the Governor since the demands were the same as the recommendation that he, the warden, had proposed long before the rioting had broken out. Influenced by the warden's attitude, Brand leads the prisoners back to their cells. In due time the warden informs Brand that the Governor had accepted the demands but that he must stand trial for leading the revolt and may receive an additional 30-year sentence as punishment. This decision leaves Brand crestfallen but satisfied that he had compelled the State Legislature to institute the needed reforms.

Walter Wanger produced it, and Don Siegel directed it, from a screenplay by Richard Collins.

Unobjectionable for the family but best suited for adults.

**"Overland Pacific" with Jack Mahoney,
Peggie Castle and Adele Jergens**

(United Artists, February; time, 73 min.)

A fair program western, photographed in color by the Color Corp. of America process. Revolving around evil forces who instigate Indian attacks on a railroad construction gang in order to force the railroad to change its route, the story and treatment are developed along formula lines and it offers little in the way of surprises. But the skirmishes with the Indians and the hero's efforts to thwart the villains make for enough exciting action and suspense to satisfy those who enjoy pictures of this type, regardless of story values. The direction and acting are adequate, and the color photography good:—

Because of repeated Comanche Indian attacks on track-workers building a road to the west coast, the Overland Pacific Railroad executives send Jack Mahoney, in the guise of a telegrapher, to investigate. Mahoney heads for Oaktown, where he meets William Bishop, owner of the Silver Dollar saloon, who served with him in the Civil War, and Peggie Castle, Bishop's fiancée, daughter of Walter Sande, the railroad construction foreman. Before the day is over, Mahoney learns that Adele Jergens, an entertainer at the Silver Dollar, had been Bishop's sweetheart before Peggie came into his life, and that Peggie's father disapproved of her marriage to Bishop. Sande is visited on the job by Bishop who offers him a \$25,000 bribe to change the railroad's route so that it would pass through Oaktown. Before Sande can answer, he is shot dead by Chris Alcaide, Bishop's henchman. Quietly investigating the murder, Mahoney finds reason to suspect that Bishop and a group of real estate speculators were responsible because they stood to make a lot of money if the railroad goes through town. In the course of events, Mahoney's identity is uncovered, and Chubby Johnson, the sheriff, who was in league with Bishop, lures him to an ambush where Alcaide tries to kill him. Mahoney, though wounded, outsmarts Alcaide and kills him. The sheriff, to avoid a showdown with Mahoney, commits suicide. Meanwhile Peggie and Mahoney fall in love and persuade the railroad workers to carry on their operations. A man hired by Bishop impersonates a railroad executive and orders the tracklayers to divert the railroad through Oaktown. Learning that the "executive" is a phony, Adele threatens to inform Mahoney, but Bishop kills her before she can talk. Shortly thereafter the Comanches, irked by their losses as a result of Mahoney's clever defenses, make prisoners of Bishop and his companions, who had been supplying them with guns, and determine to massacre every white man in the area. Mahoney and the railroad workers defeat the Indians in a bloody battle, after which he kills Bishop in a gun duel. With peace restored, Mahoney and Peggie resume supervision of the tracklaying and dedicate the work to the memory of her father.

It is a Reliance Production, directed by Fred F. Sears from a screenplay by J. Robert Bren, Gladys Atwater and Martin Goldsmith, based on a story by Frederic Louis Fox. Family.

**"Creature from the Black Lagoon" with
Richard Carlson, Julia Adams and
Richard Denning**

(Univ.-Int'l, March; 79 min.)

A pretty good horror-type picture, photographed in 3-D but available to the exhibitors also in conventional 2-D form. This time Universal has come up with a new kind of monster, a scaly half-man, half-fish character called a Gill-Man, supposedly a relic of an age long forgotten. As can be expected, the story, which revolves around the efforts of a group of scientists to capture the creature, is rather fantastic, but the subject matter has been handled in a way that makes for a maximum of suspense and with an eye toward satisfying those who seek horrific chills and thrills. These thrills include underwater chases and struggles in which the monster tangles with the human characters, the capture and escape of the creature, and its kidnapping of the shapely heroine—all punctuated by vicious attacks and several killings. The photography, particularly in the underwater scenes, is very good:—

The discovery by Antonio Moreno, a geologist, of a web-fingered skeleton along the banks of the Amazon River brings a group of scientists to the site in the hope that they will find information that will help them in their study of the human race. The expedition, headed by Richard Denning, includes Richard Carlson, Julia Adams, Carlson's fiancée, Sidney Mason and Whit Bissell. Upon reaching

Moreno's camp site, the group is horrified to find the mutilated remains of two of his native boys. Their efforts to find evidence of the heinous creature that committed the crime leads them to a hidden lagoon on an old river boat skippered by Nestor Paiva. All are unaware that their every move was being observed by the Gill-Man (Ben Chapman). When Julia goes swimming, the Gill-Man follows her back to the boat and becomes enmeshed in a net slung over the side. He breaks out of the net but loses a fingertip in the process. Motivated by this clue, Denning and Carlson, using aqua lungs and fortified with a spear gun, dive deep into the lagoon and tangle with the monster, but he breaks free and disappears into the depths. Later, the Gill-Man climbs aboard the boat and kills one of the crew. The scientists succeed in capturing the Gill-Man by spreading on the water a drug that paralyzes him temporarily. They imprison him in an improvised bamboo tank aboard the ship but he manages to break loose and escape. The scientists now become concerned over their safety and decide to leave, only to discover that the Gill-Man had blockaded the lagoon's only outlet. As they try to remove the barricade, the creature steals aboard the vessel, seizes Julia and dives overboard with her. In the chase that follows the scientists trap the Gill-Man in an underground grotto and shoot him. Julia is rescued, and the Gill-Man, supposedly dying, sinks to the depths of the lagoon.

It was produced by William Alland, and directed by Jack Arnold, from a screenplay by Harry Essex and Arthur Ross, based on a story by Maurice Zimm.

Unobjectionable for the family.

**"Hell's Half Acre" with Wendell Corey,
Evelyn Keyes and Nancy Gates**

(Republic, no rel. date set; time, 91 min.)

A fair melodrama. The outstanding factor that may help bring ticket buyers to the box-office are the title and the interesting Hawaiian backgrounds, particularly the scenes of Honolulu. The story itself is considerably weak, and it is difficult for one to believe that what is happening is real. It deals with a young woman who finds reason to believe that her husband, reported missing in action by the military, is alive in Honolulu. She becomes involved in all sorts of complications when she goes there to investigate and finds out that he is an ex-racketeer held for murder. There is not much punch to the action, and the direction is not smooth. The acting is adequate, in spite of the fact that the characterizations are weakly motivated. The title is derived from Honolulu's underworld district, where everything goes. The photography is good:—

Wendell Corey, a former racketeer who had made a fortune out of amusement rackets in Honolulu during the easy-money years, is threatened with blackmail by Robert Costa, a criminal hoodlum, with whom he was once associated in a bank robbery. Nancy Gates, a beautiful Chinese girl who loved Corey, shoots Costa and kills him. Corey insists that he take the blame for the crime, and persuades Nancy to obtain \$50,000 from his strongbox and to arrange with a lawyer to undertake his defense. Meanwhile in Los Angeles, Evelyn Keyes hears the playing of a song written by Corey and a line in the lyrics convinces her that it could not have been written by anyone but her husband, who was supposedly killed in the Pearl Harbor attack three days after their marriage. She goes to Honolulu to investigate if Corey, awaiting trial for Costa's murder, is her husband. There, the police chief promises to arrange for her to see Corey. While waiting for the appointed hour, Evelyn is taken for a sightseeing tour by Elsa Lanchester, an eccentric female taxi driver, and learns that a beautiful home at Waikiki Beach was occupied by Nancy but owned by Corey. She stops there to speak to Nancy, and Philip Ahn, Corey's former Chinese partner, poses as a man working for Nancy and informs Evelyn that she is not at home. Evelyn leaves, unaware that Ahn had just murdered Nancy to prevent her from taking the \$50,000 from Corey's strongbox. Learning of Nancy's murder, Corey escapes from the police, hides out in the underworld district and dedicates himself to finding her killer. In the complicated events that follow, Evelyn manages to meet up with Corey and, because of his sordid past, he persuades her to consider him officially dead for the sake of their 11-year-old son. Upon learning that Ahn had killed Nancy, Corey sacrifices his life to help the police trap him. Evelyn returns to the United States, convinced that Corey had died the death of a hero.

It was produced and directed by John H. Auer, from a screenplay by Steven Fisher.

Adults.

projection under the trade name of CinemaScope and has produced and released a number of pictures thereunder concerning which there is much public curiosity and interest due not only to the extensive advertising of Fox but also to the publicity given them by the newspapers and other communications media because of their novelty and, in the case of "The Robe," the essential merit of the picture; and,

"WHEREAS, in licensing its CinemaScope pictures to the theatres Fox has insisted that as a condition to such licensing each theatre must first install, among other things, equipment or a sound reproduction and distribution method known as Stereophonic Sound which includes three horns or sets of horns behind the screen to add an illusion or impression of direction to the sound issuing from the screen plus a number of speakers or outlets located at different points in the theatre known as auditorium speakers; and,

"WHEREAS, installation of stereophonic sound in drive-in theatres would be futile and ridiculous as a means of achieving the claimed results for stereophonic sound because no matter from which portion of the wide screen the sound issues it can only be heard in an automobile through a speaker or speakers located within the confines of the car, but even if two or more such speakers are linked together they cannot be much further apart than the ears of the listener and hence can impart little or no sensation of direction; and,

"WHEREAS, any attempted application of stereophonic sound to drive-in theatres would require complete re-wiring of such theatres which would involve unearthing the present wires from their hard surface covering as well as numerous other operations which would make the installation prohibitive as to cost even if it could materially improve the quality of the sound, which is an assumption for which there is no factual foundation; and,

"WHEREAS, according to an article in The Film Daily, February 3, it appears that Spyros Skouras has approved for use in drive-ins a slight modification of stereophonic sound which requires the use of two speakers in a car, each handling two sound tracks which are blended by means of a mixer so that four sound tracks are reduced to two for left and right reception within the car; and,

"WHEREAS, this contributes nothing to the solution of the drive-ins' problem and only tends to confuse matters because the same digging up and re-wiring would have to be done to accommodate the system; the four wires running from each post to serve the two speakers in each of two cars would constitute a spider's web of wiring dangerous to the public safety; and the sanctioned use of a mixer for blending two channels when such device is rejected for blending four channels constitutes a contemptuous insult to the intelligence and disregard for the rights of a large group of customers unmatched in the annals of American business; and,

"WHEREAS, Spyros Skouras, as shown by said article, has indicated that CinemaScope pictures will not be licensed to drive-in theatres unless or until they have installed this hybrid equipment which is the same as saying that the drive-in theatres will be arbitrarily cut off from supplies of such pictures; and,

"WHEREAS, Fox's attitude in this matter is characterized by a deliberate purpose to favor and confer a monopoly of exhibition upon the ineffectually and only technically divorced theatre circuits which have the same stockholders as the parent film companies, which circuits have only small (if any) investment in drive-in theatres, and flagrantly to discriminate against and put out of business the drive-in theatres which are for the most part owned and operated by independent exhibitors; NOW, THEREFORE,

"BE IT RESOLVED:

"1. That the actions and policies of Spyros Skouras and 20th Century-Fox Film Corporation, and of any other film company which may follow a like course, in imposing impossible terms and conditions to the licensing of CinemaScope pictures to the drive-in theatres are hereby condemned as hostile, monopolistic and unlawful and violative of the

spirit and letter of the decrees in the Paramount Case which contemplate that films shall be offered to all theatres without discrimination in favor of circuit theatres or others;

"2. That copies of this resolution be sent to any drive-in operators who did not attend this convention so that they may be informed of the grossly unfair and hostile attitude of Fox and may add their efforts and influence to ours in seeking to bring that company and its present management to their senses;

"3. That we hereby declare that we will inform our patrons and other interested members of the public by posters at our theatres, handbills, newspaper ads and in whatever way we can of our inability to present CinemaScope pictures in our theatres; explaining the reasons why and placing the blame where it belongs; and;

"4. That a copy of this resolution be sent to the Attorney General of the United States for action under the Paramount decrees and, if they be deemed inadequate to prevent those palpable evasions of the purpose and intent thereof, that new actions be instituted to prevent this new attempt to monopolize the motion picture business."

As pointed out in last week's issue, there is considerable merit to the arguments presented by those who are either for or against stereophonic sound. But from the developments that have taken place in the past week, it does appear as if 20th Century-Fox has weakened its position considerably.

In regard to the cancellation of the stereophonic sound versus the "mixer" tests, Mr. Lichtman's statement that "it was never the intention of the demonstration to determine whether 20th Century-Fox would abandon its stated policy of not permitting showings of CinemaScope pictures without full stereophonic sound" is indeed disappointing, for even if we admit that stereophonic sound is superior to single-track sound, the question of whether or not it is of importance to the public cannot be resolved until such a test is made. Because of the unyielding stand taken by 20th-Fox in this matter, there can be no doubt that Walter Reade and Myron Blank were justified in deciding to cancel the tests. Perhaps the most apt comment on 20th-Fox's attitude is the one credited by weekly *Variety* to an unnamed exhibitor, who said: "What 20th-Fox wants is like holding an election with a single ballot and a marking that says, 'Sign here!' That may be fine or the one candidate in the running, but it is not the democratic way of handling things."

As to the furore over 20th-Fox's insistence that drive-ins install two-channel stereophonic sound equipment, this paper goes along with Mr. Lichtman in deploring as reprehensible the reported abuse heaped on Mr. Skouras at the drive-in convention because of the firm stand he has taken on the matter. No one can deny an exhibitor's right to disagree with Mr. Skouras, but such disagreement should not be accompanied by a vituperative personal attack, particularly against a man who deserves great credit for having had the courage to risk his company's assets to develop and promote CinemaScope at a time when the business was sorely in need of a new form of picture presentation to renew the public's interest in the movies.

It does appear, however, from the reasons outlined in the above resolution, that the drive-ins have made out a valid case as to why they should not be required to install two-channel stereophonic sound equipment. The most important reason, of course, is that the cost is prohibitive. According to several supply dealers, the estimated cost of equipping a 750 to 1,000-car drive-in would range from twenty to thirty thousand dollars, and this, mind you, is exclusive of the cost of a CinemaScope lens and approved screen. Even if the two-channel sound system is better than the single-track system, it does seem unreasonable to require a drive-in operator to spend such a huge sum of money on equipment that will not, in the final analysis, give him true stereophonic sound, the purpose of which is to have the sound follow the action across the screen to give the proceedings a life-like quality. Such an illusion is hardly possible if the sound is contained within the confines of an automobile.

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No. 8

**PROPOSED NEW ARBITRATION
CONFERENCE OF DOUBTFUL VALUE**

In a letter dated February 11, Eric Johnston, president of the Motion Picture Association of America, has extended to different exhibitor leaders an invitation to a new arbitration conference stating that it was the intention to hold such a meeting in New York City "as soon as it can be conveniently arranged and in any event within sixty days from the date of this letter."

Invitations were sent to Ben Marcus, newly-elected president of National Allied; Walter Reade, Jr., president of the Theatre Owners of America; Harry Brandt, president of the Independent Theatre Owners Association; Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association; and Harry Arthur, president of the Southern California Theatres Association.

The proposed conference stems from the resolution adopted unanimously by the TOA at its convention in Chicago last fall, which resolution called for the organization "to join the distributors and all other exhibitor groups that wish to establish a system of arbitration for the use of all exhibitors in the country who desire to use it." This resolution was approved at a recent meeting of the general sales managers of Allied Artists, Columbia, MGM, Paramount, RKO, Republic, 20th Century-Fox, United Artists, Universal and Warner Bros., and they asked Mr. Johnston to issue the invitation to a new conference.

"The purpose of the meeting," stated Mr. Johnston in his letter, "is to make a fresh endeavor to agree upon a system of arbitration of disputes involving exhibitors and distributors of motion pictures in the United States. The distributors propose that, since neither the exhibitors nor the distributors were bound by the drafts submitted in 1952, the present conference start from scratch."

Mr. Johnston expressed the hope that "some simple, effective and inexpensive machinery for arbitration can be set up which will commend itself to the exhibitors and distributors and can be approved by the Department of Justice," but "to avoid misunderstanding," he added, "the distributors asked me to make it clear that they will not be able to agree to arbitrate film rentals and that therefore they do not consider this subject open for discussion."

The fact that the distributors have excluded the arbitration of film rentals from any proposed arbitration system undoubtedly will cause National Allied to decline the invitation to participate in a new conference, for one of its principal reasons for rejecting the arbitration plan proposed by the distributors in

1952 was that it contained no provision for the arbitration of film rentals.

The distributors, of course, probably realize that there is little likelihood that Allied will join in the conference because of the exclusion of film rentals, and it may be that they are hopeful of setting up an arbitration system without Allied's participation. In the opinion of this paper, however, it is extremely doubtful if a workable industry arbitration system can be set up without Allied, particularly since it represents nearly half of the organized exhibitors in the country. And it is doubtful also if the Department of Justice would approve an arbitration system that did not include the participation of Allied.

As has been stated in these columns before, any further arbitration talks between the distributors and the different exhibitor groups will be just a waste of time unless the distributors are prepared to make concessions that will give the exhibitors the immediate relief they seek. That they are reluctant to make such concessions was indicated in the arbitration plan they proposed in 1952. The trouble with that plan was that the provisions were either too inadequate to afford proper remedies, or were written in language so obscure as to make them subject to different interpretations.

The exhibitors, particularly the smaller ones, have reached the limit of endurance in coping with unsound sales policies and trade practices that tend to increase the hardships they are suffering. And with many hundreds of their fellow exhibitors already driven to financial failure, they fear a similar fate and are in mood to tolerate the distributors' shilly-shally tactics that slowed down the progress of the last arbitration conference and ultimately resulted in an arbitration draft that failed to create suitable substitutes for the other remedies available to aggrieved exhibitors under existing law.

In ruling out film rentals as a subject of discussion in the proposed new conference, the distributors seem to have served notice on the exhibitors that it is their intention to limit the scope of any contemplated arbitration plan. This does not augur well for the establishment of an arbitration system that will be meaningful.

A DATE TO REALLY REMEMBER

Throughout the year there are jotted down on the calendar dates that remind us of significant personal, social and business events. Few such dates—if any—can or should have the importance of Brotherhood Week, the annual rallying period of the National Conference of Christians and Jews, which this year is being observed during the week of February 21-28.

(Continued on back page)

**"Bait" with Cleo Moore, Hugo Haas
and John Agar**

(Columbia, March; time, 79 min.)

Like the previous films produced by Hugo Haas, this one has been made on a modest budget with a story that places the accent on sex. As an entertainment it is only moderately interesting and somewhat unpleasant, but the subject matter has strong exploitation ingredients and for that reason should do as well at the box-office as Haas' previous efforts. Following the formula he has used in his other films, Haas once again plays the role of a middle-aged man who becomes involved with a young woman, this time marrying her for the sole purpose of using her as "bait" by which he can find an excuse to murder a young man under the "unwritten" law and thus do him out of an equal share in a gold mine. Haas is acceptable in his role, as are Cleo Moore, as his buxom young wife, and John Agar, as his intended victim. A brief prologue in which Sir Cedric Hardwicke appears as the devil and sets the stage for Haas' wickedness adds nothing to the story:—

Haas, a Northern California prospector whose stories about a lost gold mine had given him the reputation of a crackpot, makes a deal with Agar, a young farmer, to search for the mine. Working hard and fast to beat the winter snows in the mountain area, the two men succeed in finding the mine. The thought of giving up half the gold to Agar irks Haas, and he conceives the idea of marrying Cleo Moore, a waitress with a shady reputation, who was in need of security and protection. Haas reasoned that, if he could tempt Agar to make love to Cleo, he could murder him under the "unwritten" law. Cleo accepts Haas' proposal of marriage and goes with him to the one-room mountain cabin where the three spend the winter, and where Haas watches his diabolic plot develop with satisfaction. Cleo and Agar do fall in love, but they do nothing wrong and give Haas no reason to suspect his wife's infidelity. In a final effort to force the issue, Haas pretends to go on a trip to town and leaves them alone in the cabin. But they discover his scheme and expose him. Taking Agar's share of the gold, the two young people leave Haas to start a new life for themselves, unaware that he had been left behind with a broken leg and would die of cold and hunger.

Hugo Haas produced and directed it, from a story and screenplay by W. Taylor.

Adults.

"New Faces" with Eartha Kitt

(20th Century-Fox, March; time, 98 min.)

Based on the Broadway hit of the same name, and photographed in Eastman color, this CinemaScope production is a bright and brisk musical show that should go over well with the general run of audiences. The picture may best be described as a photographed musical revue, presented as it was on the stage, even though the different numbers have been knit together by a thin, backstage story. The picture stars the original New York cast headed by Ronny Graham, Eartha Kitt and Robert Clary, and though all the players, except perhaps Miss Kitt, are relatively unknown to movie audiences, they are attractive personalities, have considerable talent, and put over the songs, dances and comedy sketches in a highly entertaining manner. From the exploitation point of view, the most important player in the cast is Miss Kitt, whose

fresh singing style has won her great popularity in the past year. Included among the songs sung by Miss Kitt are "C'est Si Bon," "Santa Baby," "Uskadara," "Bal Petit Bal" and "Monotonous," all of which she made famous and which are constantly being featured by the disc jockeys on their programs. While Miss Kitt's renditions were greeted with loud applause by a sneak preview audience in a neighborhood theatre, considerable enthusiasm was shown also for many of the other musical numbers and comedy skits. Among the highlights is an extremely funny burlesqued skit of "Death of a Salesman," featuring Ronny Graham and Paul Lynde, who both handle broad comedy in fine style. Other highlights include an amusing satire on an explorer-lecturer, enacted by Lynde, and Graham's comical impersonation of a "bop" musician at a Congressional hearing, as well as his equally amusing take-off on a decadent Southern novelist. Not the least of the picture's highlights is the work done by Robert Clary, whose singing of several of the songs, including "Lucky Pierre," "Alouette" and "I'm in Love with Miss Logan" is decidedly entertaining. The one criticism that one may make is that the editing is very choppy; the picture flits from one number to another without dissolves and with an abruptness that is disconcerting. Needless to say, the color photography and the CinemaScope process do much to enhance the proceedings as a whole.

What there is in the way of a story has to do with the financial difficulties faced by Graham, as actor-producer of the show, and his putting a beautiful but dumb blonde into the show because of her promise to obtain the badly needed funds from her father, a wealthy Texan. The difficulties he encounters before he induces her father to come through with the cash makes up the rest of the plot. It is lightweight stuff, but serves well enough as a means of tying the different numbers together.

It is an Edward L. Alperson production, produced by Berman Swartz, and directed by Harry Horner. Suitable for the family.

**"Tennessee Champ" with Dewey Martin,
Kennan Wynn and Shelley Winters**

(MGM, March; time, 72 min.)

A better-than-average program comedy drama, which offers an entertaining mixture of religion and prizefighting. Photographed in Ansco color, the story, which revolves around a young boxer whose firm belief in the Lord brings about the reformation of his conniving manager, holds one's interest all the way through and keeps one chuckling. Dewey Martin does very good work as the young fighter, and Kennan Wynn is tops as his fast-talking manager. Shelley Winters is cast in a sympathetic role as Wynn's wife. A compelling characterization is turned in by Earl Holliman as a punch-drunk fighter associated with Wynn. The fight sequences are well staged. The direction is very good, and the color photography is sharp and clear:—

In the mistaken belief that he had killed Charles Buchinsky, a bully, with a blow to the jaw, Martin, a religious-minded youth, dives into the Mississippi to escape from Buchinsky's gang. He is saved by Wynn, a fight manager, who takes him to Natchez where they are joined by Shelley, Wynn's wife, and Holliman, his veteran fighter. Unable to find an opponent for a match with Holliman, Wynn persuades

Martin to fight him. Martin knocks out Holliman with one punch, despite his complete lack of boxing skill. Wynn decides to train Martin as a fighter and overcomes his objections by pointing out that he can repellingly carry the message of the Lord by preaching to the fight crowds from the ring, and that the money he will earn will help him to complete a church started by his late father. Under Wynn's guidance, Martin wins 15 fights in a row. Wynn then utilizes Martin's share of the purses to promote a big fight in partnership with another crooked manager, and secretly arranges for Martin's opponent to take a "dive." Martin, learning about this from Holliman, refuses to enter the ring, for he felt that the Lord would not want him to earn dishonest money. This move results in his sacrificing the money he had saved and in leaving Wynn broke. Wynn's rage turns to shame when he realizes Martin's honesty and, under the auspices of the Unity Gospel Tabernacle, he matches Martin with the Biloxi Block Buster, who turns out to be the man Martin thought he had killed. Martin wins the match after a furious battle, and then quits the ring to take his father's place in the church. It ends with Shelley proud of her husband for having helped Martin to attain his goal, and for having turned honest himself.

Sol Baer Fielding produced it, and Fred M. Wilcox directed it, from a screenplay by Art Cohn, based on Eustace Cockrell's "The Lord in His Corner" and other of his stories.

Family entertainment.

"Genevieve" with an all-English cast

(Univ.-Int'l, February; time, 86 min.)

Photographed in Technicolor, "Genevieve" emerges as a mirthful British-made farce, revolving around an annual drive taken from London to Brighton by two friendly rivals who own "vintage" cars and take pride in their performance. The story itself is extremely lightweight, but the manner in which it pokes fun at British traditions in general and old-car enthusiasts in particular is highly amusing. Much of the humor stems from the minor bickering between the hero and his devoted wife, who abhors the hardships of the annual drive but goes along to keep her husband from sulking. The comedy is at its best in the closing reels, where the two rivals make a wager on a race back to London and resort to all sorts of tactics to delay one another. The direction is skillful and the acting fine, but the players are unknown to American audiences. It is the type of picture that should go over very well in art houses:—

John Gregson, an ancient automobile enthusiast with a 1904 Darroq he lovingly calls "Genevieve," eagerly looks forward to the annual London to Brighton run sponsored by his auto club. Dinah Sheridan, his wife, does not share his enthusiasm because of past experiences with "Genevieve." Kenneth More, Gregson's pal, who owned a 1904 Spyker, arranges to meet Gregson and Dinah in Brighton, accompanied by Kay Kendall, his latest girl-friend. For Gregson and Dinah, the journey is one of progressive disaster because of several breakdowns, and when they finally arrive in Brighton they are unable to secure satisfactory accommodations. Later, they meet More and Kay at a night-club, and the evening ends with Gregson in a jealous rage because of More's easy familiarity with Dinah, who aggravates the situation by doing

nothing to allay Gregson's suspicions. The bad feeling between Gregson and More culminates in their making a heavy wager on a race back to London. The race turns out to be an unethical free-for-all in which Gregson emerges the winner through pure luck—a victory that leaves Dinah with a new appreciation of "Genevieve."

It was produced and directed by Henry Cornelius, from a story and screenplay by William Rose.

Family.

"Rhapsody" with Elizabeth Taylor, Vittorio Gassman, John Ericson and Louis Calhern

(MGM, April; time, 115 min.)

This romantic drama is enhanced by lavish production values, fine Technicolor photography, a good cast and beautiful classical music, but it is also handicapped by a shallow soap-opera type of story that lacks genuine dramatic values and is decidedly limited in appeal to women. The picture may not have an easy time at the box-office, first, because the story and the abundance of classical music will have little attraction for the younger crowd, and secondly, because patrons with cultural tastes, who would certainly enjoy the music, probably will not care for the story. Another drawback is its running time of 115 minutes, which is much too long for what it has to offer. The performances are good, but none of the characters ever reaches true definition, with the result that what is supposed to be a deeply emotional drama leaves one unmoved and unconvinced:—

Despite the objections of Louis Calhern, her wealthy father, Elizabeth Taylor falls in love with Vittorio Gassman, a violin student, and accompanies him to the Conservatory of Music in Zurich, where he is to prepare for his career as a concert artist. She monopolizes his time so completely that it interferes with his studies and he decides not to see her for three weeks so that he might be fully prepared for his debut. He is a sensational success at the concert and is immediately signed for a tour of the continent. Elizabeth, angered because he seemed to be more concerned about his career than about their love, quarrels with him and her possessiveness drives him to the arms of another woman. She attempts suicide in despair but is saved by John Ericson, a piano student, who had fallen in love with her at first sight. She finds consolation in Ericson's company, but when she refuses to remain in Zurich he gives up his studies to marry her and lead a life of travel and idleness. In due time he degenerates into a social drunkard. Meanwhile Elizabeth seeks to win back Gassman, and to accomplish this she decides to get Ericson interested in his music once again. She returns with him to Zurich and whole-heartedly devotes herself to help him study and prepare for his debut. On the night of the concert, she tells Ericson that she planned to leave him and go away with Gassman. This shocking news leaves Ericson in a daze, but he manages to keep his wits and scores a huge success in his debut. After the concert, Ericson's happiness is complete when Elizabeth comes backstage and confesses that she had come to the realization that she loved him and not Gassman.

It was produced by Lawrence Weingarten, and directed by Charles Vidor, from a screenplay by Fay and Michael Kanin, based on the novel "Maurice Guest," by Henry Handel Richardson.

Unobjectionable morally.

Through the meaning and the ideas and work generated by Brotherhood Week, we all are made more conscious of the continued need for joining all races, all religions and all peoples in a bond of true humanity that must ultimately bring peace and happiness to the world. And that goal is the common desire of all races, of all religions, and of all people.

Exhibitors are in an unusual position to help advance this project and at the same time increase their prestige within the community. By now every theatre operator has received from the Amusement Division of the National Conference a kit of suggestions and information outlining the ways in which he, as a member of the amusement industry, can promote Brotherhood Week. Your contribution of time and effort in support of this fine cause can help bring about lasting results.

MYERS LOOKS INTO THE FUTURE

In his annual report to National Allied's board of directors at the mid-winter meeting in Cincinnati two weeks ago, Abram F. Myers, general counsel and board chairman, had this to say under the heading, "What Are the Prospects?":

"Nowhere except in the motion picture industry have so many men looked forward so confidently to business failure for their associates and even for themselves. A few years ago it was a common saying that the big downtown theatres were through; that the trend was toward the suburbs and that the downtown theatres would lose their business to the neighborhood houses. There was a trend toward the outskirts and it is still going on, but there was little justification for the dire predictions concerning the great showcase theatres. A year ago in Oklahoma City I charged that there was a definite movement among the film companies by increasing the number of pre-releases and otherwise to freeze out the neighborhood and small-town theatres and confer a monopoly on the key city first-runs. Since then CinemaScope has served as an instrument for accomplishing this purpose, with the most highly rated pictures clogged in extended key runs while the neighborhood and small-town theatres languish for lack of product.

"Now the talk is all the other way. Everywhere one hears that the neighborhood theatres and the small-town theatres are doomed. The argument runs — and it is repeated with all the solemnity of a brand new thought — that this is now a specialty business; that only the big theatres playing the best pictures on long runs can survive; that the public will no longer support the run-of-mine pictures that are necessary to occupy the playing time of the so-called 'grind' houses, and there won't be enough of such pictures, anyway. What these corporals of disaster are really predicting, although they do not realize it, is the end of the entire motion picture business. In another year CinemaScope and its rivals will be as commonplace as Technicolor and talking pictures; public discrimination will reassert itself and pictures will succeed or fail to the extent that they afford the big thing the public demands for its money, which is entertainment. 'Under the 12-Mile Reef' and 'King of the Kyber Rifles' demonstrated that Fox cannot turn out an unbroken succession of pictures comparable to 'The Robe.' And when the so-so pictures no longer are accorded extended runs in the key houses they will have to eke out revenue elsewhere and that can only come from circulation.

"All phases of the problem will find a solution in increased grosses distributed over the entire industry and steadily maintained. Without that, there is little hope for any industry segment, no matter how eager the down beat oratory may be to except themselves from the debacle. Even Skouras soon will have to make concessions to the drive-ins and small theatres on sound if the handsome profits earned by 'The Robe' are not to be wiped out by losses on lesser efforts that do not hold up in the key runs. The old cliché about all being in the same boat was never more true than it is today. With the impetus gained from recent innovations and with substantial tax relief assured, the industry now has a golden opportunity to work its way out of its present financial difficulties. Here again I point to the pressing need for a great promotional campaign that will be a business builder for all classes of theatres and hence will be of benefit to all branches of the industry."

THE BMI AND ASCAP MUSIC LICENSE FEES

In his current service bulletin, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, answers several inquiries about whether a BMI or an ASCAP license should be taken out by exhibitors. First, however, Wile gives the following exact comparison of the fees:

Indoor Theatres		
	BMI	ASCAP
Up to 400 seats	\$ 5.00	\$ 12.00
401 to 600 seats	5.00	18.00
601 to 800 seats	7.50	18.00
801 to 1200 seats	7.50	24.00
1201 to 1500 seats	10.00	36.00
1501 to 1600 seats	15.00	36.00
Over 1600 seats	15.00	48.00
Outdoor Theatres		
	BMI	ASCAP
Up to 200 cars	\$ 5.00	\$ 24.00
201 to 250 cars	7.50	24.00
251 to 400 cars	7.50	36.00
401 to 500 cars	10.00	36.00
501 to 700 cars	15.00	48.00
Over 700 cars	15.00	60.00

BMI charges one-half the fee for 26 weeks operation or less, while ASCAP prorates its fees.

"If you wish to use music for intermission purposes, exit or overtures," cautions Wile, "you will probably be asked to buy a license. It would be foolish to buy two; if you are contacted by either organization, make it a condition of your contract that you be put on the mailing list so you will know whose music you are playing and can play without further payment."

COMET THEATRE
4106 Finney Avenue
St. Louis 13, Mo.

February 10, 1954

Dear Mr. Harrison:

Your REPORTS lately have been so informative my friends and visitors have taken them from my desk so please send me a copy for each one of the last ten weeks and be sure to bill me for them.

Keep up the marvelous work you are doing for the entire industry.

Regards,

(signed) Thomas James

HARRISON'S REPORTS

Vol. XXXVI

NEW YORK, N. Y., SATURDAY, FEBRUARY 20, 1954

No. 8

(Partial Index No. 1 — Pages 2 to 28 Inclusive)

Titles of Pictures	Reviewed on Page
Alaska Seas—Paramount (78 min.).....	15
Beachhead—United Artists (90 min.).....	18
Border River—Univ.-Int'l (80 min.).....	7
Both Sides of the Law—Univ.-Int'l (94 min.).....	10
Boy from Oklahoma, The—Warner Bros. (87 min.)..	16
Charge of the Lancers—Columbia (74 min.).....	6
Command, The—Warner Bros. (94 min.).....	15
Cowboy, The—Lippert (69 min.).....	12
Creature from the Black Lagoon—Univ.-Int'l (79 min.)	27
Crime Wave—Warner Bros. (73 min.).....	12
Dragon's Gold—United Artists (70 min.).....	19
Duffy of San Quentin—Warner Bros. (78 min.)....	26
French Line—RKO (102 min.).....	2
Glenn Miller Story, The—Univ.-Int'l (116 min.)....	6
Go, Man, Go—United Artists (82 min.).....	14
Gypsy Colt—MGM (72 min.).....	20
Hell and High Water—20th Century-Fox (103 min.)..	22
Hell's Half Acre—Republic (91 min.).....	27
Highway Dragnet—Allied Artists (70 min.).....	18
His Majesty O'Keefe—Warner Bros. (92 min.).....	3
It Should Happen to You—Columbia (87 min.).....	11
Jesse James vs. The Daltons—Columbia (65 min.)....	19
Jivaro—Paramount (91 min.).....	16
Jubilee Trail—Republic (103 min.).....	14
Killers from Space—RKO (71 min.).....	18
Limping Man, The—Lippert (75 min.).....	2
Long, Long Traveled, The—MGM (95 min.).....	7
Naked Jungle, The—Paramount (95 min.).....	26
Overland Pacific—United Artists (73 min.).....	27
Personal Affair—United Artists (82 min.).....	6
Red Garters—Paramount (91 min.).....	22
Ride Clear of Diablo—Univ.-Int'l (80 min.).....	22
Riders to the Stars—United Artists (81 min.).....	11
Riot in Cell Block 11—Allied Artists (80 min.).....	26
Saadia—MGM (82 min.).....	2
She Couldn't Say No—RKO (89 min.).....	10
Taza, Son of Cochise—Univ.-Int'l (79 min.).....	14
Three Young Texans—20th Century-Fox (78 min.)..	10
Top Banana—United Artists (100 min.).....	19
White Fire—Lippert (87 min.).....	23

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1952-53

5327 Hot News—Clements-Henry	Oct. 11
5321 Private Eyes—Bowery Boys	Dec. 6
5335 Texas Badman—Wayne Morris	Dec. 20
5315 The Golden Idol—Johnny Sheffield	Jan. 10
5331 Yukon Vengeance—Kirby Grant	Jan. 17

(End of 1952-53 Season)

Beginning of 1953-54 Season

5403 Royal African Rifles—Hayward-Hurst	Sept. 27
5407 Jennifer—Lupino-Duff	Oct. 25
5406 Jack Slade—Stevens-Malone	Nov. 8
5422 Vigilantes Terror—Elliot (70 m.)	Nov. 15
5402 Fighter Attack—Hayden-Page	Nov. 29
5408 World for Ransom—Duryea-Lockhart	Jan. 31
5405 Highway Dragnet—Bennett-Conte	Feb. 7
5423 Bitter Creek—Elliot (72 min.)	Feb. 21
S1 Riot in Cell Block 11—Brand-Osterloh	Feb. 28
5418 Paris Playboys—Bowery Boys	Mar. 7
S2 Dragonfly Squadron—Hodiak-Britton	Mar. 21
5414 Loophole—Sullivan-Malone	Mar. 28
5410 Pride of the Blue Grass—Bridges-Miles	Apr. 4
5426 Cheyenne Crossing—Wayne Morris	Apr. 11
5404 Arrow in the Dust—Hayden-Gray	Apr. 25

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

615 The Big Heat—Ford-Grahame	Oct.
612 Slaves of Babylon—Conte-Christian	Oct.
613 Combat Squad—Ireland-McCallister	Oct.
621 Paris Model—Maxwell-Goddard	Nov.
622 Prisoners of the Casbah—Grahame-Romero	Nov.
617 Gun Fury—(3D) Hudson-Reed	Nov.
626 Killer Ape—Weissmuller	Dec.
618 The Nebraskan—Carey-Haynes (3D)	Dec.
628 Drums of Tahiti—(3D) O'Keefe-Medina	Jan.
624 Bad for Each Other—Heston-Scott	Jan.
620 El Alamein—Scott Brady	Jan.
627 Singin' in the Corn—reissue	Jan.
619 Paratrooper—Ladd-Genn	Jan.
623 The Wild One—Brando-Murphy	Feb.
625 Charge of the Lancers—Goddard-Aumont	Feb.
630 Miss Sadie Thompson (2-D or 3-D)— Hayworth-Ferrer-Ray	Feb.
629 Jesse James vs. The Daltons (3-D)— King-Lawrence	Mar.
631 It Should Happen to You—Holliday-Lawford ...	Mar.
Battle of Rogue River—Montgomery-Hyer	Mar.
Bait—Haas-Moore-Agar	Mar.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5316 Shadow Man—Cesar Romero	Oct. 16
5302 The Man from Cairo—George Raft	Nov. 27
5304 Terror Street—Dan Duryea	Dec. 4
5318 Limping Man—Lloyd Bridges	Dec. 11
5317 White Fire—Brady-Castle	Jan. 1
5321 Hollywood Thrill Makers—James Gleason ..	Jan. 8
5305 Black Glove—Alex Nicol	Jan. 22
5325 Queen of Sheba—special cast	Feb. 12
5324 We Want a Child—special cast	Feb. 19
5309 Blackout—Dane Clark	Mar. 5

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

401 Half a Hero—Skelton-Hagen	Sept.
402 Terror on a Train—Ford-Vernon	Sept.
403 The Actress—Tracy-Simmons-Wright	Sept.
404 Mogambo—Gable-Gardner-Kelly	Oct.
405 Torch Song—Crawford-Wilding	Oct.
406 Take the High Ground—Widmark-Stewart	Oct.
407 All the Brothers Were Valiant— Taylor-Granger-Blyth	Nov.
408 Kiss Me Kate—Grayson-Keel	Nov.
409 Escape from Fort Bravo—Holden-Parker	Nov.
410 Easy to Love—Williams-Martin-Johnson	Dec.
412 Give a Girl a Break—The Champions-Reynolds .	Jan.
413 Knights of the Round Table— Taylor-Gardner (C'Scope)	Jan.
414 The Great Diamond Robbery—Red Skelton	Jan.
415 Saadia—Wilde-Ferrer-Gam	Feb.
416 The Long, Long Trailer—Ball-Arnaz	Feb.
417 Tennessee Champ—Winters-Martin-Wynn	Mar.
418 Rose Marie—Blythe-Lamas-Keel (C'Scope)	Mar.
419 Gypsy Colt—Bond-Dee-Corcoran	Apr.
420 Rhapsody—Taylor-Gassman	Apr.
421 Flame and the Flesh—Turner-Angeli	May
Executive Suite—all-star cast	Apr.
The Student Prince—Blyth-Purdom (C'Scope) .	May
Panther Squadron 8—Johnson-Pidgeon	June
A Bride for Seven Brothers— Powell-Keel (C'Scope)	June
Valley of the Kings—Taylor-Parker	July
Betrayed—Gable-Turner-Mature	July
Her Twelve Men—Garson-Ryan	Aug.
Brigadoon—Kelly-Johnson-Charisse (C'Scope) .	Aug.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5301 Roman Holiday—Peck-HepburnSept.
5302 The Caddy—Martin & LewisSept.
5303 War of the Worlds—Barry-RobinsonOct.
5304 Little Boy Lost—Bing CrosbyOct.
5305 Those Redheads from Seattle (3D)—
Fleming-MitchellOct.
5329 Those Redheads from Seattle (2D)Oct.
5306 Flight to Tangier (3D)—Fontaine-PalaceNov.
5331 Flight to Tangier (2D)Nov.
5307 Botany Bay—Ladd-MedinaNov.
5309 Here Come the Girls—Hope-ClooneyDec.
5308 Cease Fire (3D)—G.I.'s in KoreaJan.
5312 Forever Female—Rogers-Holden-DouglasJan.
5313 Alaska Seas—Ryan-SterlingJan.
5311 Jivaro—Lamas-FlemingFeb.
5310 Money from Home (3D)—Martin & LewisFeb.
5330 Money from Home—(2D)Feb.
5314 Red Garters—Clooney-MitchellMar.
5315 The Naked Jungle—Parker-HestonMar.
5316 Casanova's Big Night—Hope-FontaineApr.
5351 Javanese Dagger—
English-made featurette (27 m.)Apr.
5352 Falstaff's Fur Coat—
English-made featurette (27 m.)Apr.
5353 The Missing Passenger—
English-made featurette (27 m.)Apr.
5354 The Final Twist—
English-made featurette (27 m.)Apr.
5355 The Sable Scarf—
English-made featurette (27 m.)Apr.
5356 The Wedding Gift—
English-made featurette (27 m.)Apr.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 406 Appointment in Honduras—Sheridan-FordOct.
404 Marry Me Again—Wilson-CummingsOct.
488 Out of the Past—reissueOct.
487 Follow the Fleet—reissueOct.
405 Louisiana Territory—(3D) DocumentaryOct.
461 Decameron Nights—British-madeNov.
452 Best Years of Our Lives—reissueJan.
409 Killers from Space—Graves-BestarJan.
407 French Line—(3D) Russell-RolandFeb.
469 Rachel and the Stranger—reissueFeb.
494 Rob Roy—Todd-JohnsFeb.
470 Valley of the Sun—reissueFeb.
408 She Couldn't Say No—Mitchum-Simmons
(formerly "She Had to Say Yes")Feb.
410 Dangerous Mission—Mature-LaurieMar.
471 Tall in the Saddle—reissueMar.
472 The Enchanted Cottage—reissueMar.
Carnival Story—Baxter-CochranMar.
Son of Sinbad—Robertson-ForrestApr.
411 The Saint's Girl Friday—HaywardApr.
473 Mr. Blandings Builds His Dream House—reissueApr.
474 They Won't Believe Me—reissueApr.
493 Pinocchio—reissueApr.
Susan Slept Here—Powell-Reynolds-FrancisMay
Desperate Men—Payne-Duryea-ScottMay
475 The Spanish Main—reissueMay
476 Badman's Territory—reissueMay
The Big Rainbow—Russell-RolandJune

Republic Features

(1740 Broadway, New York 19, N. Y.)

1952-53

- 5243 Bandits of the West—Lane (54 m.)Aug. 18
5244 El Paso Stampede—Lane (54 m.)Sept. 8
5233 Shadows of Tombstone—Allen (54 m.)Sept. 28
5211 Champ for a Day—Nicol-TotterDec. 1
5234 Red River Shore—Allen (54 m.)Dec. 15
5212 Trent's Last Case—
Wilding-Welles-LockwoodJan. 1
5213 Sea of Lost Ships—Derek-HendrixFeb. 1
5224 Crazylegs—Hirsch-NolanFeb. 15
(End of 1952-53 Season)

Beginning of 1953-54 Season

- 5301 Flight Nurse—Leslie-TuckerMar. 1
5302 Geraldine—Carroll-PowersApr. 1
5303 Jubilee Trail—Ralston-Leslie-TuckerMay 15
5304 Hell's Half Acre—Corey-KeyesJune 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1953

- 334 Vicki—Crain-Peters-AdamsOct.
333 Thy Neighbor's Wife—Haas-MooreOct.
335 The Robe—Burton-Mature—(pre-release)Oct.
336 How To Marry a Millionaire—
Bacall-Monroe-GrableNov.
365 Fallen Angel—reissueNov.
366 Forever Amber—reissueNov.
367 A Yank in the RAF—reissueNov.
337 Beneath the 12-Mile Reef—
Moore-Wagner (C'Scope)Dec.
339 Man Crazy—Brand-WhiteDec.
340 Man in the Attic—Palace-SmithDec.

1954

- 401 King of the Kyber Rifles—
Power-Moore (C'Scope)Jan.
358 Keys of the Kingdom—reissueJan.
402 Three Young Texans—Gaynor-Hunter-BrasselleJan.
403 Hell and High Water—
Widmark-Darvi (C'Scope)Feb.
Miss Robin Crusoe—Blake-NaderFeb.
407 Night People—Peck-Gam-Crawford (C'Scope)Mar.
409 New Faces—Eartha Kitt (C'Scope)Mar.
410 Racing Blood—Williams-PorterMar.
Cry of the City—reissueMar.
Street With No Name—reissueMar.
Scudda Ho-Scudda Hay!—reissueMar.
Riders of the Purple Sage—reissueMar.
404 The Siege at Red River—Johnson-Dru-BooneApr.
411 Prince Valiant—Wagner-Leigh (C'Scope)Apr.
412 The Kid from Outer Space—Ritter-Hunter-Paget
(formerly "Justice Brown")Apr.
406 Gorilla at Large—Mitchell-Bancroft-Cobb
(available in 2D or 3D)May
405 River of No Return—
Monroe-Mitchum (C'Scope)May
413 Three Coins in the Fountain—
Webb-Peters-McGuire (C'Scope)June
414 Princess of the Nile—Paget-HunterJune

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Stranger on the Prowl—Paul MuniNov. 2
Shark River—Cochran-MathewsNov. 13
Captain John Smith and Pocahontas—
Dexter-LawrenceNov. 20
Song of the Land—DocumentaryNov. 27
Yesterday and Today—George JesselDec. 2
The Captain's Paradise—Guinness-De CarloDec. 18
Beat the Devil—Bogart-JonesDec. 23
Gilbert and Sullivan—English-castJan. 5
Wicked Woman—Michaels-EganJan. 8
Algiers—reissueJan. 15
Go, Man, Go—Dane Clark-GlobetrottersJan. 22
Riders to the Stars—Carlson-MarshallJan. 29
The Conquest of Everest—documentaryJan. 29
Personal Affair—Tierney-Genn-JohnsFeb.
The Man Between—Mason-Bloom-NeffFeb.
Top Banana—Phil SilversFeb.
Overland Pacific—Mahoney-CastleFeb.
Beachhead—Curtis-Lovejoy-MurphyFeb.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 401 The Glass Web (3D)—Robinson-ForsytheNov.
402 The Glass Web (2D)—Robinson-ForsytheNov.
403 Back to God's Country—Hudson-CochranNov.
404 Veils of Bagdad—Mature-BlanchardNov.
405 Tumbleweed—Murphy-NelsonDec.
406 Walking My Baby Back Home—O'Connor-LeighDec.
407 Forbidden—Curtis-Dru-BettgerJan.
408 War Arrow—Chandler-O'HaraJan.
409 Border River—McCrea-De CarloJan.
410 Taza, Son of Cochise—Hudson-Rush (3D)Feb.
411 Taza, Son of Cochise (2D)Feb.
412 The Glenn Miller Story—Stewart-AllysonFeb.
413 Ride Clear of Diablo—Murphy-DuryeaMar.
414 Saskatchewan—Ladd-Winters-NaishMar.
415 Creature from the Black Lagoon—
Carlson-Adams (3D)Mar.
416 Creature from the Black Lagoon (2D)Mar.
417 Yankee Pasha—Chandler-FlemingApr.
418 Ma & Pa Kettle at Home—Main-KilbrideApr.
419 Rails End at Laramie—Payne-BlanchardApr.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

301	Island in the Sky—Wayne-Nolan	Sept. 5
303	The Moonlighter—Stanwyck-MacMurray	Sept. 19
304	The Beggar's Opera—Olivier-Holloway	Sept. 26
305	A Lion is in the Streets—Cagney	Oct. 3
306	Blowing Wild—Cooper-Stanwyck	Oct. 17
307	So Big—Wyman-Hayden	Oct. 31
309	Key Largo—reissue	Nov. 7
310	Treasure of Sicra Madre—reissue	Nov. 7
311	Calamity Jane—Day-Keel	Nov. 14
302	The Diamond Queen—Lamas-Dahl	Nov. 28
313	Thunder Over the Plains—Scott-Barker	Dec. 12
314	Three Sailors and a Girl— Powell-MacRae-Nelson	Dec. 26
312	Hondo—(3D) Wayne-Page	Jan. 2
315	His Majesty O'Keefe—Lancaster-Rice	Jan. 16
316	The Eddie Cantor Story—Brasselle	Jan. 30
317	Little Caesar—reissue	Feb. 6
318	Public Enemy—reissue	Feb. 6
319	The Command—Madison-Weldon (C-Scope)	Feb. 13
320	The Boy from Oklahoma—Rogers, Jr.-Olson	Feb. 27
308	Crime Wave—Hayden-Nelson-Kirk	Mar. 6

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

6701	Magoo Slept Here—Mr. Magoo (7 m.)	Nov. 19
6853	Men of the West— Screen Snapshots (10 m.)	Nov. 19
6604	A Boy, a Gun and Birds— Favorite (reissue) (7½ m.)	Nov. 26
6952	Boyd Raeburn & Orch.— Thrills of Music (reissue) (11 m.)	Nov. 26
6552	Candid Microphone No. 2 (9½ m.)	Dec. 10
6510	The Tell Tale Heart—UPA Cartoon (8 m.)	Dec. 17
6605	Skeleton Frolic—Favorite (reissue) (7½ m.)	Dec. 17
6804	Battling Big Fish—Sports (formerly "Hook Line & Sink")	Dec. 17
6854	Hollywood's Great Entertainers— Screen Snapshots (10½ m.)	Dec. 24
6953	Claude Thornhill & Orch.— Thrills of Music (reissue) (11 m.)	Dec. 24
6855	Memories in Uniform— Screen Snapshots (10½ m.)	Jan. 2
6606	Tree for Two—Favorite (reissue) (7½ m.)	Jan. 7
6501	Bringing Up Mother—UPA Cartoon (7 m.)	Jan. 14
6954	Machito & Orch.— Thrills of Music (reissue) (10½ m.)	Feb. 4
6502	Ballet-Oop—UPA Cartoon (7½ m.)	Feb. 11
6607	Way Down Yonder in the Corn— Favorite (reissue) (7 m.)	Feb. 11
6553	Candid Microphone No. 3	Feb. 18
6805	Gauchos Down Uruguay Way— Sports (10 m.)	Feb. 18
6608	Dog, Cat and Canary— Favorite (reissue) (6 m.)	Feb. 28
6856	Hollywood Stars to Remember— Screen Snapshots	Feb. 25
6702	Magoo Goes Skiing—Mr. Magoo (7 m.)	Mar. 11
6554	Candid Microphone No. 4	Mar. 18
6857	Hollywood Goes to Mexico— Screen Snapshots	Mar. 25
6806	Tee Magic—Sports	Mar. 25
6609	The Egg Yegg—Favorite (reissue) (7½ m.)	Mar. 31

Columbia—Two Reels

6432	Meet Mr. Mischief— Comedy (reissue) (17½ m.)	Nov. 12
6413	Down the Hatch—Harry Mimmo (17½ m.)	Nov. 26
6403	Goof on the Roof—Stooges (16½ m.)	Dec. 3
6423	Strife of the Party— Favorite (reissue) (16 m.)	Dec. 17
6140	Jungle Raiders—serial (15 ep.)	Dec. 31
6414	Doggie in the Bedroom— Quillan-Vernon (16½ m.)	Jan. 7
6433	Love at First Fright— Favorite (reissue) (16 m.)	Jan. 14
6404	Income Tax Sappy—Stooges (16½ m.)	Feb. 4
6424	Oh, Baby!—Favorite (reissue) (18½ m.)	Feb. 11
6434	Get Along Little Hubby— Favorite (reissue) (19 m.)	Feb. 25
6435	Slappily Married— Favorite (reissue) (16½ m.)	Mar. 4
6425	Two Nuts in a Rut— Favorite (reissue) (18 m.)	Mar. 11
6405	Spooks (2-D)—Stooges (16 m.)	Mar. 18

Metro-Goldwyn-Mayer—One Reel

W-562	Springtime for Thomas— Cartoon (reissue) (8 m.)	Nov. 7
S-553	Landlording It—Pete Smith (9 m.)	Nov. 7
W-534	Life with Tom—Cartoon (8 m.)	Nov. 21
T-512	In the Valley of the Rhine— Traveltalk (9 m.)	Nov. 28
W-563	The Bear that Couldn't Sleep— Cartoon (reissue) (9 m.)	Dec. 5
S-554	Things We Can Do Without— Pete Smith (9 m.)	Dec. 5
W-564	Northwest Hounded Police— Cartoon (reissue) (8 m.)	Dec. 19
W-535	Three Little Pups—Cartoon (7 m.)	Dec. 26
T-513	Looking St. Lisbon—Traveltalk (9 m.)	Dec. 26
S-555	Film Antics—Pete Smith (8 m.)	Jan. 2
W-565	The Milky Waif— Cartoon (reissue) (7 m.)	Jan. 9
W-536	Puppy Tale—Cartoon (7 m.)	Jan. 23
W-537	Posse Cat—Cartoon (7 m.)	Jan. 30
W-566	Uncle Tom's Cabana— Cartoon (reissue) (8 m.)	Feb. 6
S-556	Ain't It Aggravatin—Pete Smith (8 m.)	Feb. 6
T-514	Glimpses of Western Germany— Traveltalk (9 m.)	Feb. 13
W-538	Drag-along Droopy—Cartoon (8 m.)	Feb. 20
W-567	Trap Happy—Cartoon (reissue) (7 m.)	Mar. 6
S-557	Fish Tales—Pete Smith (8 m.)	Mar. 13
W-539	The Impossible Possum—Cartoon (7 m.)	Mar. 20
W-568	Solid Serenade— Cartoon (reissue) (7 m.)	Apr. 3
S-558	Do Someone a Favor—Pete Smith (9 m.)	Apr. 10
S-559	Out for Fun—Pete Smith (10 m.)	May 8

Paramount—One Reel

R13-3	Choosing Canines—Spotlight (9 m.)	Nov. 13
P13-1	Huey's Ducky Daddy—Noveltoon (7 m.)	Nov. 20
R13-4	Rough Ridin' Youngsters— Spotlight (9 m.)	Dec. 4
H13-1	Northwest Mousie— Herman & Katnip (7 m.)	Dec. 18
R13-5	Water Swimphony—Spotlight (9 m.)	Dec. 18
B13-2	Boos and Saddles—Casper (7 m.)	Dec. 25
K13-2	Society Man—Pacemaker (10 m.)	Dec. 25
E13-3	Floor Flusher—Popeye (6 m.)	Jan. 1
B13-3	Boo Moon (3D)—Casper (8 m.)	Jan. 1
R13-6	Angling for Thrills—Spotlight (9 m.)	Jan. 22
P13-2	The Seapreme Court—Noveltoon (7 m.)	Jan. 29
M13-2	Uncommon Sense—Topper (10 m.)	Jan. 29
M13-3	Wings to the North—Topper (10 m.)	Feb. 19
P13-3	Crazy Town—Noveltoon	Feb. 6
R13-7	Kids on a Springboard—Spotlight	Feb. 26
H13-2	Surf and Sound—Noveltoon	Mar. 5
E13-1	Ace of Space—Popeye (2D)	Mar. 5
B13-3	Boo Man—Casper (2D)	Mar. 5
M13-4	Bear Jam—Topper	Mar. 5
R13-8	Riding the 'Glades—Spotlight	Mar. 12
B13-4	Zero the Hero—Casper	Mar. 12
K13-3	The Room that Flies—Pacemaker (10 m.)	Mar. 19

RKO—One Reel

44104	How to Sleep—Disney (7 m.)	Dec. 4
44204	Ocean to Ocean—Screenliner (8 m.)	Dec. 11
44105	Canvas Back Duck—Disney (7 m.)	Dec. 25
44305	Summer Schussboomers—Sportscope (8 m.)	Dec. 25
44205	Report on Kashmir—Screenliners (10 m.)	Jan. 8
44106	Spare the Rod—Disney (7 m.)	Jan. 15
44306	Railbird's Album—Sportscope (8 m.)	Jan. 22
44107	Donald's Diary—Disney	Feb. 5
44206	Fire Fighters—Screenliners (8 m.)	Feb. 5
44307	Golfing with Demaret—Sportscope (8 m.)	Feb. 19
44108	The Lone Chipmunks—Disney	Feb. 26
44207	Golden Gate—Screenliner (8 m.)	Mar. 5
44109	Dragon Around—Disney	Mar. 19
44208	Mission Ship—Screenliner	Apr. 2
44110	Grin and Bear It—Disney	Apr. 9
44111	The Social Error—Disney	Apr. 30
44209	Untroubled Border—Screenliner	Apr. 30
44112	Chips Ahoy—Disney	May 21
44210	Black Power—Screenliner	May 28

RKO—Two Reels

43102	This is Little League—Special (15 m.)	Oct. 30
43901	Football Headliners—Special (15 m.)	Dec. 11
43103	The Magic Streetcar—Special (20 m.)	Dec. 18
43601	Pecos Bill—Special (25 m.)	Feb. 19
43801	Basketball Headliners—Special	Apr. 16

Republic—One Reel

- 9224 Japan—This World of Ours (9 m.)Oct. 1
9225 Hong Kong—This World of Ours (9 m.) ..Jan. 15

Republic—Two Reels

1952-53

- 5382 Return of Capt. America—Serial (15 ep.)
(reissue of "Capt. America")Oct. 1
(End of 1952-53 Season)

Beginning of 1953-54 Season

- 5383 Trader Tom of the China Seas—
Serial (12 ep.)Jan. 11

Twentieth Century-Fox—One Reel

1953

- 3306 The Golden Glover—Sports (9 m.)Dec.
6306 Focus on Fate—See It Happen (10 m.)Dec.
5325 Spare the Rod (Mighty Mouse)—Terry. (7 m.) Dec.
5326 Growing Pains (Terry Bears)—Terry. (7 m.) .Dec.

1954

- 7402 Dancers of the Deep—CinemaScope (6 m.) ...Jan.
5401 Runaway Mouse (Little Roquefort)—
Terrytoon (7 m.)Jan.
5402 How to Relax (Dimwit)—Terrytoon (7 m.) ...Jan.
5403 The Helicopter—Terrytoon (reissue) (7 m.) ..Jan.
5404 Blind Date (Heckle & Jeckle)—Terry. (7 m.) ..Feb.
5405 Nonsense Newsreel—Terrytoon (7 m.)Feb.
5406 Much Ado About Nothing—Terrytoon (7 m.) .Feb.
7405 Polovetzian Dancers—C'Scope (8 m.)Feb.
5407 Helpless Hippo (Mighty Mouse)—
Terrytoon (7 m.)Mar.
5408 Pet Problems (Terry Bears)—Terry. (7 m.) ..Mar.
5409 The Frog & the Princess—
Terrytoon (reissue) (7 m.)Mar.
7407 The New Venezuela—CinemaScopeMar.
7408 Haydn's Farewell Symphony—C'ScopeMar.
7409 A Day on a Jet Aircraft Carrier—C'ScopeApr.
7410 Multiple Piano Concerto—C'ScopeMay
7411 Stunt Pilot—CinemaScopeMay
7412 Stephen Foster Medley—C'ScopeJune
7413 Valley of the Nile—CinemaScopeJune

Twentieth Century-Fox—Two Reels

- 7406 Tournament of Roses—C'Scope (18 m.)Feb.

Universal—One Reel

1952-53

- 8384 Three Years To Victory—
Color Parade (10 m.)Oct. 5
8332 Hot Noon—Cartune (6 m.)Oct. 12
8348 Fun for All—Variety View (9 m.)Oct. 19
(End of 1952-53 Season)

Beginning of 1953-54 Season

- 9341 Byways to Broadway—Variety View (9 m.) .Nov. 16
9321 Chilli Willie—Cartune (6 m.)Dec. 21
9342 Bow River Valley—Variety View (9 m.) ...Jan. 4
9322 Socko in Morocco—Cartune (6 m.)Jan. 18
9381 Go South Amigos—Color Parade (10 m.) ...Feb. 8
9323 A Horse's Tale—Cartune (6 m.)Feb. 15
9343 Brooklyn Goes to Chicago—
Variety View (9 m.)Feb. 22
9382 Royal Mid-Ocean Visit—
Color Parade (10 m.)Mar. 1

Universal—Two Reels

1952-53

- 8309 Camp Jamboree—Musical (15 m.)Oct. 8
8310 The Dorsey Bros. Encore—Musical (16 m.) .Oct. 22
8202 Landscape of Silence—Special (17 m.)Oct. 25
(End of 1952-53 Season)

Beginning of 1953-54 Season

- 9301 Carnival in April—Musical (18 m.)Nov. 12
9302 David Rose & His Orch.—Musical (16 m.) ..Dec. 24
9303 Hawaiian Nights—Musical (17 m.)Jan. 22
9201 Perils of the Forest—Special (17 m.)Feb. 14

Vitaphone—One Reel

- 1724 Robot Rabbit—Bugs Bunny (7 m.)Dec. 12
1504 Arabians in the Rockies—
Sports Parade (10 m.)Dec. 12
1402 So You Want to Be An Heir—
Joe McDoakes (10 m.)Dec. 19

- 1707 Punch Trunk—Merrie Melody (7 m.)Dec. 19
1603 Magic Movie Moments—Variety (10 m.) ...Dec. 26
1305 Scent-Imental Over You—
Hit Parade (reissue) (7 m.)Dec. 26
1708 Dog Pounded—Merrie Melody (7 m.)Jan. 2
1803 Rhythm of the Rhumba—
Melody Master (reissue) (10 m.)Jan. 2
1725 Captain Hareblower—Bugs Bunny (7 m.) ..Jan. 16
1503 Born to Ski—Sports Parade (10 m.)Jan. 16
1403 So You're Having Neighbor Trouble—
Joe McDoakes (10 m.)Jan. 30
1709 I Gopher You—Merrie Melody (7m.)Jan. 30
1306 Of Fox and Hounds—
Hit Parade (reissue) (7 m.)Feb. 6
1710 Feline Frame-up—Merrie Melody (7 m.)Feb. 13
1505 When Fish Fight—Sports Parade (10 m.)Feb. 20
1711 Wild Wife—Merrie Melody (7 m.)Feb. 20
1712 No Barking—Merrie Melody (7 m.)Feb. 27
1307 Roughly Squeaking—
Hit Parade (reissue) (7 m.)Feb. 27
1804 Songs of the Range—
Melody Master (10 m.)Feb. 27
1404 So You Want to Be Your Own Boss—
Joe McDoakes (10 m.)Mar. 13
1726 Bugs and Thugs—Bugs Bunny (7 m.)Mar. 13
1506 Heart of a Champion—
Sports Parade (10 m.)Mar. 20
1604 I Remember When—Variety (10 m.)Mar. 20
1713 Design for Leaving—Merrie Melody (7 m.) .Mar. 27
1714 The Cats Bah—Merrie Melody (7 m.)Apr. 3
1308 Hobo Bobo—Hit Parade (reissue) (7 m.) ..Apr. 3
1715 Bell-Hoppy—Merrie Melody (7 m.)Apr. 17
1805 Jammin' the Blues—Melody Master (10 m.) .Apr. 17
1309 Gay Antics—Hit Parade (reissue) (7 m.) ..Apr. 24
1507 Carnival in Rio—Sports Parade (10 m.) ...Apr. 24

Vitaphone—Two Reels

- 1003 North of the Sahara—Special (17 m.)Nov. 7
1103 Spills for Thrills—Featurette (18 m.)Nov. 21
1004 Don't Forget to Write—Special (17 m.) ..Dec. 5
1005 Winter Paradise—Special (17 m.)Jan. 9
1102 They Were Champions—FeaturetteJan. 23
1006 Hold Your Horses—SpecialFeb. 6
1007 Monroe Doctrine—SpecialMar. 6
1104 This Wonderful World—FeaturetteMar. 27
1008 Continental Holiday—SpecialApr. 10

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 250 Wed. (E)Feb. 17
251 Mon. (O) ...Feb. 22
252 Wed. (E)Feb. 24
253 Mon. (O) ...Mar. 1
254 Wed. (E) ...Mar. 3
255 Mon. (O) ...Mar. 8
256 Wed. (E) ...Mar. 10
257 Mon. (O) ...Mar. 15
258 Wed. (E) ...Mar. 17
259 Mon. (O) ...Mar. 22
260 Wed. (E) ...Mar. 24
261 Mon. (O) ...Mar. 29
262 Wed. (E) ...Mar. 31

Paramount News

- 53 Wed. (O)Feb. 17
54 Sat. (E)Feb. 20
55 Wed. (O)Feb. 24
56 Sat. (E)Feb. 27
57 Wed. (O)Mar. 3
58 Sat. (E)Mar. 6
59 Wed. (O)Mar. 10
60 Sat. (E)Mar. 13
61 Wed. (O)Mar. 17
62 Sat. (E)Mar. 20
63 Wed. (O)Mar. 24
64 Sat. (E)Mar. 27
65 Wed. (O)Mar. 31

Warner Pathe News

- 55 Wed. (O)Feb. 17
56 Mon. (E)Feb. 22
57 Wed. (O)Feb. 24
58 Mon. (E)Mar. 1
59 Wed. (O)Mar. 3
60 Mon. (E)Mar. 8

- 61 Wed. (O)Mar. 10
62 Mon. (E)Mar. 15
63 Wed. (O)Mar. 17
64 Mon. (E)Mar. 22
65 Wed. (O)Mar. 24
66 Mon. (E)Mar. 29
67 Wed. (O)Mar. 31

Fox Movietone

- 17 Friday (O) ...Feb. 19
18 Tues. (E)Feb. 23
19 Friday (O) ...Feb. 26
20 Tues. (E)Mar. 2
21 Friday (O) ...Mar. 5
22 Tues. (E)Mar. 9
23 Friday (O) ...Mar. 12
24 Tues. (E)Mar. 16
25 Friday (O) ...Mar. 19
26 Tues. (E)Mar. 23
27 Friday (O) ...Mar. 26
28 Tues. (E)Mar. 30
29 Friday (O) ...Apr. 2

Universal News

- 544 Thurs. (E) ...Feb. 18
545 Tues. (O) ...Feb. 23
546 Thurs. (E) ...Feb. 25
547 Tues. (O) ...Mar. 2
548 Thurs. (E) ..Mar. 4
549 Tues. (O) ...Mar. 9
550 Thurs. (E) ..Mar. 11
551 Tues. (O) ...Mar. 16
552 Thurs. (E) ..Mar. 18
553 Tues. (O) ...Mar. 23
554 Thurs. (E) ..Mar. 25
555 Tues. (O) ...Mar. 30
556 Thurs. (E) ..Apr. 1

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVI

SATURDAY, FEBRUARY 27, 1954

No. 9

ALLIED BOARD ADOPTS STOCK-BUYING PLAN

In a continuation of the sessions held at its mid-winter meeting in Cincinnati earlier this month, National Allied's board of directors met again in New York City on Thursday and Friday of this week to discuss unfinished business and to consider further a stock acquisition plan designed to gain for the exhibitors an important and possibly controlling voice in the management and production policies of one of the film companies. The idea behind the plan, which was first proposed by Trueman Rembusch last October at Allied's national convention in Boston, is to have exhibitor stockholders in one of the film companies pool their stock so that the shares may be voted by a proxy committee in furtherance of a company program that would be beneficial to exhibition.

At the end of the meeting held on Thursday, the Allied board issued the following authorized statement:

"The board is more than ever convinced that the film companies' policy of curtailing the production and restricting the licensing of motion pictures constitutes an immediate threat to the independent subsequent-run and small town theatres and, unless it is soon abandoned, will destroy the entire industry by constricting the market to a point where it can no longer support even the limited production necessary to supply the surviving theatres.

"Therefore, the board firmly resolved to pursue with vigor and determination the program initiated at the Boston Convention and re-affirmed at the Cincinnati board meeting, of promoting the production of motion pictures by every available means including stock acquisitions in and appeals to the stockholders of one of the existing film companies in an effort, by proxy fight if necessary, to supplant the present disastrous policies of such company with more liberal policies consistent with the preservation and prosperity of the whole industry and compatible with the laws of the United States.

"The Committee on Stock Acquisition and Amassing Playdates was directed to continue its explorations and to take the necessary steps to effectuate the program. At the proper time that committee will retire in favor of a stockholders' committee that will bring the selected company's policies and the attitude of its management to the attention of its stockholders, in accordance with the rules of the Securities & Exchange Commission. There is reason to believe that persons with large investments in certain of the companies, as well as persons formerly connected therewith, who are concerned about the present management and policies are ready to support the constructive measures proposed by Allied.

"While independent subsequent-run and small town exhibitors are now most critically affected by the product shortage, the board believes that other classes of exhibitors realize that before long they too will feel the blight and that they will welcome an opportunity to join in a movement designed to prevent such calamity. The board, therefore, authorized its committee to supply information to all interested exhibitors and to invite them to participate in the program which, in the concluding stages, will be conducted by a committee representing stockholders and not any particular exhibitor organization.

"The board recognizes that considerable time may elapse before this plan reaches fulfillment and that in the meantime the condition of the independent exhibitors daily becomes more desperate. Consequently, it was decided to investigate and encourage movements among independent producers to resume production or to increase their output, as the case may be. Conversations to that end have already been held with one group and others will follow shortly."

Of all the problems faced by the exhibitors today, none is more important or in greater need of solution than that of the product shortage. As pointed out in the Allied board's statement, the curtailment of production not only constitutes an immediate threat to the independent subsequent-run and small-town theatres but also is causing considerable concern to the larger operators who, too, are beginning to feel the product pinch.

It will be recalled that the dearth of product was the main subject of the keynote address delivered by Leonard Goldenson, head of the giant Paramount Theatres circuit, at the Chicago convention of the Theatre Owners of America, which, as most of you know is dominated by the large circuits. Si Fabian, head of the Stanley-Warner circuit, is another who in recent weeks has mentioned his concern over the product shortage.

Allied's efforts to find a solution to the problem by way of its stock-buying plan are to be commended, and since the solution is the common concern of all classes of exhibitors Allied has acted wisely in inviting all interested exhibitors to participate in the plan and in making it clear that it seeks to have the plan "conducted by a committee representing stockholders and not any particular exhibitor organization."

No one knows better than the exhibitors of the danger that lies ahead as a result of the curtailment of production — a danger that threatens to rob them of businesses that took every ounce of their energy for years to establish. The situation cries aloud for organized effort in self-defense, and through widespread support of Allied's cooperative stock-buying plan the solution may very well be realized.

"Saskatchewan" with Alan Ladd, Shelley Winters and J. Carol Naish

(Univ.-Int'l, March; time, 86 min.)

A good outdoor melodrama, photographed in Technicolor. The story, which pits the Canadian Northwest Mounted Police against hostile Sioux Indians, is loaded with action and excitement, and the fights between the whites and the Indians furnish more than a fair share of thrills. Alan Ladd, as a courageous Mountie who shows better judgment than his commanding officer, is well suited to the derring-do requirements of the role. The heroics consist of his disregarding orders, despite the threat of court-martial, so as to save the territory from attacks by both friendly and hostile Indians. The picture was shot at Banff, in the Canadian Rockies, and the outdoor scenery, enhanced by the excellent color photography, is nothing short of breathtaking:—

While returning from outpost duty, Ladd, an Inspector in the Northwest Mounted Police, rescues Shelley Winters, a tempestuous American girl, from an Indian attack. He escorts her back to Fort Saskatchewan and learns that she is a fugitive from justice in the States when Hugh O'Brien, a U.S. Marshal, arrives to take her into custody. A sudden uprising of hostile Sioux Indians, who had crossed into Canada, delays Shelley's return. Robert Douglas, Ladd's superior, orders him to disarm the friendly Cree Indians to prevent them from joining the Sioux. He also orders the Mounties, along with Shelley and O'Brien, to abandon Fort Saskatchewan and to begin a trek to Fort Walsh. During the journey Ladd rebels against Douglas' leadership and the Mounties side with him, despite Douglas' threat of court-martial. As the dangerous mission moves ahead, O'Brien attempts to make love to Shelley and is repulsed. He and Ladd fight it out, after which O'Brien confesses that he had trumped up the charges against Shelley in a blackmailing attempt to force her to marry him. O'Brien then grabs a gun and attempts to shoot the unarmed Ladd, but he is killed by a well-aimed bullet fired by Douglas. Ladd and J. Carol Naish, his guide, lead a raid in which the Crees, at Ladd's insistence, are once again armed. In the battle that follows, the Sioux succeed in pinning down the Mounties, but the Canadian Crees come to the rescue, rout the Sioux and push them back across the U.S. border. When all return to Fort Walsh, Douglas realizing that he had been wrong, dismisses his own charges against Ladd and assigns him indefinite leave to escort Shelley back to the United States to help clear her of the trumped-up charges and to return with her only after her innocence is established.

It was produced by Aaron Rosenberg, and directed by Raoul Walsh, from a story and screenplay by Gil Doud. Suitable for the family.

"Loophole" with Barry Sullivan, Dorothy Malone and Charles McGraw

(Allied Artists, March 28; time, 80 min.)

"Loophole" is a first rate program picture, with fine direction and acting, as well as story values. The characterizations are real, and the motivations logical. The story, a suspense melodrama, deals with a bank teller who finds himself short of \$50,000 and cannot account for it. Although he is not sent to jail for theft, he sets out to find the person who had taken the money and succeeds in proving his own innocence. Barry Sullivan fits the part of the bank teller extremely well, and his acting makes the character believable. There is no comedy relief, and none was required, for the story of the bank teller's troubles is too serious for comedy. The photography is tops:—

Leading a happy life with Dorothy Malone, his wife, Barry Sullivan, a bank teller, finds his happiness shattered when he discovers that he is nearly \$50,000 short in his cash at the close of business on a day when the bank examiners had been going over the bank's books. He is so shocked that he fails to report the loss to his superiors at once. Unknown to Sullivan, Don Beddoe, posing as one of the examiners, had stuffed the money into his briefcase after examining Sullivan's accounts and telling him that he had found everything in order. On the following Monday, Sullivan

reports the loss to the bank's manager, who immediately informs the police as well as the bonding company that had bonded Sullivan. The police lack evidence to indict Sullivan for theft, but he loses his job just the same. From that moment on, Charles McGraw, a detective employed by the bonding company, trails Sullivan day and night and makes life miserable for him and his wife. Meanwhile Sullivan recalls the incidents that led to his discovery of the loss and, after examining many photos in the bonding company's files, he becomes convinced that Beddoe had committed the crime. He devotes himself to finding Beddoe and one day catches up with him and tracks him to his apartment, which he shared with Mary Beth Hughes, his sweetie. Beddoe, frightened, offers to split the loot with Sullivan. McGraw, who had been trailing Sullivan, sees him with Beddoe and takes it for granted that he was Sullivan's confederate in the theft. But he changes his mind when Sullivan is found knocked unconscious in the apartment, from which Beddoe and Miss Hughes had fled with the loot through a back door. Eventually, however, Sullivan, aided by the police, traps Beddoe and his sweetie. His innocence established, Sullivan returns to his teller's window in the bank.

Lindley Parsons produced it, and Harold Schuster directed it, from a screenplay by Warren Douglas, based on an original story by George Bricker and Dwight V. Babcock.

Not for children because of Beddoe's relationship with Miss Hughes.

"Battle of Rogue River" with George Montgomery, Richard Denning and Martha Hyer

(Columbia, March; time, 71 min.)

A passable Indians-versus-U.S. Cavalry program melodrama, photographed in Technicolor. Set in 1850 and revolving around a courageous young Major who succeeds in bringing an end to the Indian Wars that blocked statehood for the Territory of Oregon, the story follows a familiar formula and offers little that has not been done in similar pictures many times. It has sufficient suspense, excitement and romantic interest, however, to satisfy the indiscriminating action fans. The direction and acting are competent, in spite of the fact that the characterizations are stereotyped. On the credit side are the beautiful outdoor scenery and the good color photography:—

Heading a troop of fresh cavalymen, George Montgomery, a Major, arrives at the Rogue River settlement and fort with orders to settle peacefully the savage Indian wars of Oregon, which were blocking statehood for the territory. Montgomery, a strict disciplinarian, finds the fort in slipshod condition, and when he starts running the fort by the "book" he arouses the resentment of a number of the men, including Emory Parnell, a veteran sergeant. He also ruffles Martha Hyer, Parnell's daughter and the settlement's social leader, when he refuses to let the soldiers attend one of her dances. But he welcomes the assistance and cooperation of Richard Denning, who headed a group of civilian volunteers helping the army to fight the Indians. Montgomery arranges a peace meeting with Michael Granger, the Chief of the Indians, and both agree to a 30-day truce, during which time efforts would be made to establish a permanent peace. The meeting is disrupted by the arrival of several Indian braves with the bodies of three of their companions. They accuse Montgomery's whites of being the murderers and, despite Montgomery's protests of his lack of knowledge of the murders, the chief tries to stab him. Montgomery gains the upper hand and, using the chief as hostage, makes his way back to the fort, after which he releases the Chief as he had promised. The fact that Montgomery kept his word impresses the Chief, and he promises to keep the truce bargain. Unknown to Montgomery, however, Denning was actually one of a ring of schemers who sought to keep the Indian Wars alive for personal profit. Sensing that the truce would endanger his own plans, Denning transmits a false order to Parnell, who was in charge of a patrol, telling him to launch an attack on the Indians. All except Parnell die in the attack, but by the time that he can get back to the

fort Montgomery, believing that the Indians had broken the truce, prepares to wipe them out. In the developments that follow, Parnell manages to get word to Montgomery before he can launch his attack, and Denning is revealed as the culprit after Montgomery gives him a sound thrashing. Risking his life under a flag of truce, Montgomery visits the Chief and explains that the misunderstanding had been brought about by Denning's perfidy. This results in the establishment of a lasting peace, and with the peace comes official statehood for the Territory of Oregon.

It was produced by Sam Katzman, and directed by William Castle, from a story and screenplay by Douglas Heyes.

Suitable for the family.

"Executive Suite" with an all-star cast

(MGM, April; time, 104 min.)

The chief asset of this drama is the galaxy of star names, including William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger and Nina Foch. It is a quality production, expertly directed and finely acted, but as a dramatic offering it seems more suited to the classes than to the masses. The interesting characterizations and the story's mixture of human emotions, including love and hate, loyalty, fear, sorrow, envy, honesty and greed, should make an impression on the more thoughtful and discriminating picture-goers, but it is doubtful if the rank-and-file will find their interest gripped by a story that is all talk and little movement, and that is steeped in intricate big business details, which deal with the sudden death of a big corporation president and with the intrigue that goes on among the directors of the company as they compete for election to the presidency. The principal roles are played by Fredric March, as a shrewd vice-president who unscrupulously strengthens his bid for the presidency by threatening to expose the wrongdoings, business and personal, of several of the other directors, and by William Holden, as a brilliant young executive, whose idealistic but practical approach on how big business should operate wins him the top post. Holden's impassioned speech to the board in the closing reel is a dramatic highlight. There is very little comedy relief:—

During a business trip to New York, the president of a large furniture manufacturing company dies, but because the papers in his pocket had been stolen by a thief his identity does not become known at once. The death, however, is noticed by Louis Calhern, a stockbroker and member of the company's board of directors, and he seizes the opportunity to sell the company's stock short to reap a fortune. When word of the president's death finally reaches the company's home office, an intrigue starts among the board of directors, with several of them trying to get support so that he might be elected as the new president. The news of the death shocks Barbara Stanwyck, whose father had founded the company and who was one of the largest stockholders. The shock is greater to her because she was in love with the dead man. Fredric March, the company's comptroller and one of its five vice-presidents, starts a campaign to gain votes so that he might become the top executive. He manages to obtain the distracted Miss Stanwyck's voting proxy, and he strengthens his position when he uncovers Calhern's unscrupulous stock manipulations and practically blackmails him into agreeing to vote for him. He does the same with Paul Douglas, who was harassed by an unhappy married life and who was carrying on a secret romance with Shelley Winters, his secretary. William Holden, in charge of design and development, does not seek the presidency, but because he considered March poor material and did not like his tactics, he, too, sets his cap for the presidency and wins the support of Walter Pidgeon, who, too, disliked March. Dean Jagger, the vice-president in charge of manufacturing, is non-committal as to his choice. Taking advantage of Pidgeon's and Jagger's late arrival at a board meeting, March attempts to push through his bid for the presidency, but Holden succeeds in delaying the vote until Pidgeon and Jagger arrive. He then makes an impassioned

speech denouncing March's methods and expressing his own ideals. His talk is so impressive that all the directors, including Miss Stanwyck, decide to support him. March, realizing that he had lost, makes it unanimous. Thus Holden becomes the new president, much to the pride and joy of June Allyson, his wife.

John Houseman produced it, and Robert Wise directed it, from a screenplay by Ernest Lehman, based on the novel by Cameron Hawley.

Because of the many sex implications it is suited chiefly for adults.

"Dangerous Mission" with Victor Mature, Piper Laurie, Vincent Price and William Bendix

(RKO, March; time, 75 min.)

Photographed in Technicolor and available to the exhibitors in either 2-D or 3-D, "Dangerous Mission" is suitable for undiscriminating patrons who like action melodramas. For thrills it has many hokum but dependable situations. For instance, there is an avalanche of rock and dirt that descends on the roof of a house built on the side of a mountain while the house is filled with merry-making guests. Then there is the snaking of a broken live electric wire that threatens to electrocute the guests until the hero risks his life to shut off the power. A forest fire with flaming trees crashing around the different characters, and a climactic chase across a glacier, with the heroine and the villain falling into a deep crevasse, are among the other hokum situations that have been incorporated. The story itself is a routine affair about the danger threatening a young woman who had witnessed a murder. The suspense is brought about by the fact that a gunman, posing as a photographer, seeks to eliminate her, while a detective, posing as a vacationist, seeks to protect her. The direction and acting are competent. Much of the footage was shot against the colorful backgrounds of Glacier National Park in Montana:—

Piper Laurie, a cigarette girl in a New York nightclub, sees Ken Dibbs, a gangster, commit a murder. Fearing for her life if she should testify, she goes to Glacier National Park and obtains a job in the hotel's curio shop. Both the killer and the District Attorney learn that Piper had witnessed the crime and, finding out about her whereabouts, each sends a representative there, one to kill her and the other to persuade her to testify and return. Vincent Price, the gangster's representative, poses as a magazine photographer, while Victor Mature, a New York detective, poses as a vacationist. Unaware of each other's identity, both men become friendly with Piper and join in the resort's social life, which is marred by a rock and dirt avalanche and by a forest fire that threatens the safety of the guests. Mature distinguishes himself heroically in both disasters, and Piper falls in love with him. Meanwhile Price wins the heart of Betta St. John, an Indian girl, whose father was wanted for murder. In due time Price manages to lure Piper into his automobile and pushes her out while he is driving at high speed, hoping to kill her. She survives the fall and is rescued by the Park Rangers, headed by William Bendix. Mature, making his identity known, joins Bendix in an effort to track down Price, who had in turn forced Betta to guide him out of the Park over a remote and dangerous route across the glacier. Mature, accompanied by Piper, catches up with Price on the glacier. Mature slips down a hill during a gun fight, and Price, seizing Piper, continues his flight. The ice suddenly caves in and both Piper and Price fall into a deep crevasse, with Piper landing on a protruding snow ledge above Price. Aided by Betta, Mature rescues Piper, despite the fact that Price continues to shoot at him. Just as Mature drags Piper to safety, the snow ledge becomes dislodged and falls on Price, burying him in an icy tomb. Piper agrees to return to New York to testify and to become Mature's wife.

Irwin Allen produced it, and Louis King directed it, from a screenplay by Horace McCoy, W. R. Burnett and Charles Bennett, based on a story by Mr. McCoy and James Edmiston.

Harmless for the family.

MORE ON ARBITRATION

Four of the five exhibitor organizations that were invited by Eric Johnston, president of the Motion Picture Association of America, to participate in a new series of arbitration talks have formally accepted the invitation. These include the Theatre Owners of America, the Independent Theatre Owners Association, the Metropolitan Motion Picture Theatres Association and the Southern California Theatre Owners Association.

No action on the invitation has been taken as yet by National Allied.

In accepting the invitation in behalf of the SCTOA, Harry C. Arthur, Jr., board chairman, stated in a letter to Johnston that, though the distributors have made it clear that they will not be able to agree to arbitrate film rentals, he was of the opinion that the methods by which a film rental agreement is negotiated could be subject to arbitration.

"We can well understand," said Arthur, "that the distributor may not want to subject to arbitration the ultimate amount of film rentals to be paid him, but we believe there are many issues in connection with film rentals that may very properly serve as a basis for arbitration.

"While we agree that the final amount to be paid should be at the discretion of the distributor selling a picture, and the exhibitor buying it, based on their mutual agreement, we feel that proper and relevant methods by which that agreement is to be reached should be discussed at this meeting, and where one of the parties claims that improper and irrelevant methods are being used, that claim should form a basis for arbitration.

"For instance, in the relationship of film rental to admission prices, and the extent to which the distributor or exhibitor may go in relating the two, may very easily form the basis for arbitration if the parties feel that either one or the other is taking undue advantage or is even in violation of the law."

National Allied has given no indication of what action it will take on Johnston's invitation, but it is extremely doubtful if it will be accepted. It will be recalled that at Allied's Boston convention, the delegates unanimously adopted the following resolution, which had been passed by the Allied board at a pre-convention meeting:

"The members of the board of directors, having fully considered the subject of arbitration, including the position heretofore taken in relation thereto, and having consulted exhibitor sentiment in their respective territories before coming to this meeting, hereby reaffirm the position taken by them in February 1952, when they proposed the establishment of an all-inclusive system of arbitration for the motion picture industry.

"In view of the developments since that time, however, the directors deem it appropriate to add that they can see no practical benefit to Allied's members in any arbitration plan (a) that does not provide for the arbitration of film rentals and selling policies on a national and regional basis, or (b) that countenance the pre-release of pictures even on a limited scale, or (c) that does not prohibit the initiation of competitive bidding in any situation except upon the written demand of one of the exhibitors involved."

Nothing has developed since the adoption of that resolution to warrant a change in Allied's attitude toward arbitration.

As it has already been said in these columns, the distributors, having excluded film rentals as a subject of arbitration, must have realized that Allied probably would decline to participate in a new conference and it may be that they are hopeful of setting up an arbitration system without Allied's participation. Whether they will be able to accomplish this remains to be seen, but even if they do succeed it is doubtful if such a system, without Allied's cooperation, would be either workable or meaningful.

A WARNING TO BE HEEDED

Several letters received by this paper in recent weeks from different exhibitors express concern over the fact that the industry as a whole appears to be taking it for granted that a cut in the 20% Federal admission tax to 10% is almost certain and that this over-confidence has resulted in a complacency that may very well result in no tax relief at all.

It is true that the industry has reason to feel encouraged that it will receive some measure of tax relief, but there is no assurance that such relief will be granted automatically.

Several weeks ago, Col. H. A. Cole and Pat McGee, co-chairmen of COMPO's National Tax Repeal Campaign Committee, warned that a continuation of the industry's present lethargy toward the tax campaign "can defeat us." In a letter sent to all state and local campaign committees, Cole and McGee warned that whether or not the industry will be granted relief depends on the following:

"(a) First and foremost, our Congressional strength must be increased, and it is imperative that those Congressmen and Senators not now re-committed be approached without delay, and their support obtained.

"(b) Those Congressmen and Senators already re-committed should not be left alone. They should hear from their constituents frequently by letter or personal visit so that their enthusiasm will remain warm right down to the time of the action that is hoped for.

"(c) Any continuation of the lethargy and complacency that is evident throughout the country on the part of industry men can defeat us.

"(d) Any assumption that relief of any type will be automatically accorded to the industry without the same painstaking work that was accomplished last year can defeat us.

"(e) Any failure on the part of your committee to carefully guide the legislation affecting industry relief can defeat us.

"(f) Our effort can be defeated by default if tax legislation becomes enmeshed in intra-Congressional controversy, such as was witnessed for a period last year. Such a controversy, if sufficiently sharp, can defeat all tax legislation this year.

"From the foregoing it may be seen that there are no grounds for over-confidence and that there is absolutely no reason for any assurance that the industry will be automatically granted tax relief consideration unless we all work at top pressure at home and in Washington."

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SATURDAY, MARCH 6, 1954

No. 10

VISTAVISION

A new photographing process known as Vistavision was introduced to the motion picture industry this week by Paramount Pictures, which claims that the process offers "the best print and in turn the best large-screen picture that has been witnessed to date."

As described in a statement by Barney Balaban, president of the company, the Vistavision camera uses a horizontal double frame negative to photograph the picture. This double negative photographs images on an area two and one-half times the regular 35mm camera frame. This large negative is then compressed, by printing, to a standard 35mm frame for release.

"This process," stated Balaban, "eliminates grain and fuzziness and provides an overwhelming picture with complete definition of focus and the finest quality picture it is possible to obtain. In addition, the Vistavision camera permits the use of lenses in photographing with an angle varying from 9 up to 75 degrees and still permits the photographing of scenes without distortion due to the excess ratio of width to height."

Pointing out that the key words behind the Vistavision process are "compatibility" and "flexibility," Balaban stated that with this process "it is optional with the exhibitor as to whether he installs auxiliary sound equipment or not."

"If auxiliary sound equipment is to be used," he added, "it is Paramount's finding that dimensional sound is simpler and less costly in every respect than stereophonic sound and the results are approximately the same. Dimensional sound is from a single sound track on the positive print. This track will be available on Paramount pictures. If an exhibitor desires to use dimensional sound, he will, of course, have to install a sound control unit in his projection booth—the cost, approximately \$1,500.

"Through this system the sound will be directed to three horn units—one at the left of the screen, one in the center and one at the right of the screen. If the exhibitor does not have the horn units available, he will need to purchase these in addition to the sound control unit. This equipment will cost the exhibitor approximately \$2,000.

"Prints of Paramount pictures, starting with 'White Christmas,' will have the directional sound control on the sound track. However, this same print containing the directional sound control can play any theatre in the normal way."

With regard to exhibitors who desire complete flexibility in the presentation of motion pictures in any ratio, Balaban suggested that they purchase expander prismatic lenses, such as the Tushinsky SuperScope lens described elsewhere in these columns. It is Paramount's plan, added Balaban, to have its pictures available to the exhibitor both in the normal print and the "squeeze" or anamorphic print, leaving the decision to the exhibitor as to whether he will present the picture on the normal or "squeezed" print.

Pointing out that Paramount is now ready to submit the Vistavision process "to complete and comparative tests with any other methods of presentation," Balaban stated that booklets containing detailed and technical data will be made available to all exhibitors in the immediate future, and that the process will be demonstrated for the benefit of exhibitors in the principal cities of the United States and Europe.

At a press demonstration held in Hollywood on Tuesday, portions of current Paramount pictures, particularly "White Christmas," were shown on a picture that measured 61 feet in width and 33 feet in height. The quality of the picture was impressive in that the backgrounds were in focus everywhere. The picture was sharp no matter how close to the screen one went and no matter from which angle one viewed it. But whether or not the Vistavision process offers better photography and superior panoramic effects than any other process could not be determined since no comparisons were made with pictures photographed in any other process. Until such a demonstration is given we shall not be able to determine whether the photography of the Vistavision process is better than the photography of any other system.

In his statement, Balaban, while acknowledging the debt the industry owes to all who have taken the lead in trying to find new and better methods of producing and presenting motion pictures, stressed that the position of his company has always been that any plan developed should be one that is applicable to all theatres, large and small, and that "such a plan should not make it mandatory for the exhibitor to invest large sums of money in new equipment."

"Paramount," stated Mr. Balaban further, "is firmly convinced it has the over-all answer to the problem of how to improve the presentation of motion pictures to the public and that all exhibitors can take advantage of Paramount's plan and also be able to afford it."

Any exhibitor who does not take the trouble to analyze Mr. Balaban's remarks as well as what Vistavision has to offer might get the impression that Paramount has developed a new and revolutionary method of screen presentation. It should be borne in mind that Vistavision is nothing more than a photographing technique, one that appears to have eliminated the grain and fuzziness that result in pictures that are shot with a conventional camera and then blown up for projection on wide screens.

The other innovation in Vistavision is that it offers the exhibitors so-called dimensional sound rather than stereophonic sound, with the option of playing the dimensional sound through one horn in the normal way. Though Paramount claims that its dimensional sound "is simpler and less costly in every respect than stereophonic sound and the results are approximately the same," we shall not be able to determine its merits until a comparative test is made with stereophonic sound. The same holds true regarding comparative costs in the same theatre.

Aside from the quality of the photography and the sound, however, Vistavision has nothing to do with enabling an exhibitor to play pictures in any size and in any ratio he desires. This is accomplished independently through the Tushinsky SuperScope variable anamorphic system which, by a process of optical printing, develops anamorphic or "squeeze" prints from negatives photographed by conventional cameras, as well as by Paramount's Vistavision camera. In other words, the only way by which Paramount can offer its Vistavision pictures in variable anamorphic ratios is through the SuperScope system, a development in which Paramount played no part other than permitting its pictures to be used for test purposes.

(Continued on back page)

"Rose Marie" with Ann Blyth, Howard Keel and Fernando Lamas

(MGM, March; time, 104 min.)

This third version of "Rose Marie," which was produced as a silent picture in 1928 and as a talkie in 1936, is distinguished by the familiar but unforgettable music score of the operetta on which it is based, and by the breathtaking scenic backgrounds of the Canadian Rockies, which, photographed in CinemaScope and in Eastman color, are alone worth the price of admission. The grandeur of the magnificent Canadian Northwest scenery is a perfect setting for the music, particularly "Indian Love Call," as sung by Ann Blyth and Fernando Lamas, who sing in fine voice. Howard Keel, of course, does justice to the music with his rich baritone voice. The story itself is rather weak and slow-moving, and many movie-goers may not be satisfied with the ending, which has Miss Blyth choosing Lamas, a somewhat disreputable fellow, over Keel, a fine Mountie, who had befriended her. On the whole, however, its mixture of music, romance, comedy and some melodrama should prove acceptable to the general run of audiences. Appearing all too briefly as a Mountie but registering strongly in the comedy department is Bert Lahr. The picture's one production number, an Indian festival dance featuring Joan Taylor, has been staged most effectively. The CinemaScope photography is first rate, and its wide sweep adds much to the magnificence of the outdoor scenery:—

Keel, a sergeant of the Northwest Mounted Police, finds that he has a wildcat on his hands when he forcibly takes Ann from the Canadian woods to Fort McLeod, thus fulfilling a promise he had made to her deceased father to see that she is taken to civilization. The unwilling Ann learns to admire Keel and to enjoy living among the Mounties, but Ray Collins, Keel's senior officer, orders him to take Ann to Marjorie Main, an innkeeper in the town of Maple Rock, where she can learn to become a lady. Ann protests against a citified life, but she becomes attached to the bighearted Miss Main and begins to enjoy her surroundings. Through Miss Main's efforts, she takes on a beautiful and feminine appearance, and Keel, noticing the change, falls deeply in love with her. She returns his affection but soon finds herself attracted to Fernando Lamas, a romantic French Canadian trapper, who stood in ill repute with the Mounties. Lamas pursues Ann and wins her heart, but in doing so he arouses the ire of Joan Taylor, an exotic Indian maiden, to whom he had made love. Lamas continues to see Ann, despite Keel's warning that he stay away from her. Complications arise when Joan, whipped by the chief of her tribe for attempting to see Lamas, stabs him to death with a knife owned by Lamas. Suspicion falls on Lamas because of the fact that he had quarrelled with the chief over the purchase of a piece of Indian land. He is arrested, convicted and sentenced to die. On the eve of the execution, Keel learns of Lamas' former romance with Joan and he visits the girl to question her. This leads to her confession of the killing and results in Lamas being freed. Ann, grateful to Keel, accepts his long-standing offer of marriage, but Keel, aware that she loved Lamas, sees to it that she is reunited with him and rides out of their lives.

It was produced and directed by Mervyn LeRoy, from a screenplay by Ronald Millar and George Froeschel.

Family.

"Beat the Devil" with Humphrey Bogart, Jennifer Jones and Gina Lollobrigida

(United Artists, March; time, 92 min.)

Every one connected with the making of "Beat the Devil" seems to have had a right good time, and it appears as if the movie-goers, at least the sophisticated ones, will enjoy it thoroughly. Filmed in Italy and set against the background of an Italian seaport town, the picture may best be described as a satirical comedy-melodrama, revolving around the misadventures of an international gang of odd and questionable characters, who secretly scheme to acquire rich uranium deposits in Africa. The accent is on the comedy, and most of it stems from the characters' complete lack of faith in each other, and from their efforts to double-cross one another as a matter of self-protection. The story itself is inconsequential and confusing, but one does not mind this because of the amusing and subtle interplay of character, the witty dialogue and the unpredictable happenings. All in all, it shapes up as decidedly "different" entertainment with a tongue-in-cheek quality that should please the sophisticates.

Whether or not it will be appreciated by the rank-and-file picture-goers remains to be seen, but it does seem as if there is much about it that should satisfy them, too. The direction is skillful, the acting tops, and the camera work unusually good.

Briefly, the story casts Humphrey Bogart as an American confidence man, married to Gina Lollobrigida, an Italian beauty, and acting as a go-between for an international gang, whose members included Robert Morley, Peter Lorre, Marco Tulli and Ivor Barnard. All wait in a Mediterranean seaport town for repairs to be made to a tramp steamer, by which they are traveling to Africa. While waiting, Bogart discovers that his "business associates" had killed a Colonial Office official, and that the purpose of their trip to Africa was to acquire land containing uranium deposits. He also starts a flirtation with Jennifer Jones who, together with Edward Underdown, her stuffed-shirt English husband, had booked passage on the same ship. Jennifer, gifted with a vivid imagination and a propensity for lying, informs Bogart that her husband has big interests in uranium deposits. Their conversation is overheard by Lorre, who immediately reports it to his associates. This gives rise to all sorts of suspicions that Bogart, working with Jennifer and her husband, will attempt to double-cross the gang, and sets in motion a series of underhand dealings by which all concerned seeks to protect his own interests. More complications arise when the ship resumes its journey and Jennifer's husband, having learned of the land-grabbing scheme, threatens to inform the authorities. An unsuccessful attempt is made on his life, after which he disappears at sea. Shortly thereafter the ship has another breakdown, compelling the passengers to row to Arab territory. After further misadventures with the Arab authorities for entering the territory illegally, all return to the port from which they had sailed and find a Scotland Yard detective waiting to question them about the official's murder. The gang members succeed in lulling his suspicions until Jennifer speaks up and discloses information that leads to their arrest. With the gang jailed, Bogart and his wife bid Jennifer goodbye, but just as they part a cable arrives from her husband, stating that he had gotten safely ashore, had bought the land the gang was after, and is now a wealthy man.

It is a Santana-Romulus production, directed by John Huston, from a screenplay by himself and Truman Capote, based on the novel by James Helwick. Adults.

"World for Ransom" with Dan Duryea, Gene Lockhart and Patric Knowles

(Allied Artists, Jan. 31; time, 82 min.)

An acceptable program melodrama, which succeeds in holding the spectator in suspense. To make the action more intriguing, the producer had it unfold in Singapore, where international intrigue is rampant. Dan Duryea wins some measure of sympathy when he, as a professional adventurer, sides with the law to uncover the plotters who had kidnapped the atomic scientist. The romance between Duryea and Miss Carr is not consummated, for toward the end she believes that he had killed Patric Knowles, her husband, deliberately, whereas he had been forced to either kill him or be killed himself. There is hardly any comedy relief:—

Because of his friendship with Patric Knowles, and of his love for Marian Carr, Knowles' wife, Duryea agrees to take part in a plot involving the kidnapping for ransom of Arthur Shields, a nuclear scientist, who was on his way to Singapore. Heading the plot are Gene Lockhart and Lou Nova, Lockhart's assistant, both secretly associated with Knowles. The kidnapping takes place and Duryea becomes involved deeply and dangerously. Drawn into the case are Clarence Lung and Keye Luke, two Chinese, as well as Reginald Denny, a Major in the British Military Intelligence, and Douglas Dumbrille, Inspector of the Singapore police. Duryea and Denny eventually join forces. Panic-stricken as the law closes in, Knowles kills several of his associates in the kidnapping. Duryea, to save himself, is forced to kill Knowles. Thus Shields, the scientist, is freed. Marian, now free, repudiates her promise to marry Duryea because of her belief that he had killed her husband deliberately. His love spurned, Duryea goes his solitary way.

Robert Aldrich and Bernard Tabakin produced it, and Mr. Aldrich directed it, from a screenplay by Lindsay Hardy. For the melodrama-loving fans.

"Casanova's Big Night" with Bob Hope, Joan Fontaine and Basil Rathbone

(Paramount, April; time, 86 min.)

Although Bob Hope romps through this Technicolor costume comedy in a way that should amuse his avid followers, it is doubtful if those who can either take Hope or leave him will find the picture much more than moderately entertaining. As a cowardly tailor's apprentice who impersonates Casanova, the great lover and expert swordsman, Hope makes the most of every opportunity to garner laughs from the numerous whacky situations in the zany story, but there are moments when his slapstick antics are forced and quite feeble. The best of the comedy highlights include Hope dancing a gavotte at a palace ball while dressed as a woman; his duel with a champion swordsman; and his arrival in a gondola in Venice, where adoring women throw roses at him and scream in bobby-sox fashion while he sings a love song. The production values are fairly lavish and the color photography good:—

Along with several other tradesmen, including Joan Fontaine, a grocer's widow, Hope, a tailor's apprentice in the Italy of 1757, arrives at the villa of Casanova (Vincent Price), who had promised to settle his long overdue accounts. Having no intention of paying his bills, the great lover talks the unwitting Hope into changing clothes with him and absconds from town. Just then Hope Emerson, a Duchess, arrives at the villa with Robert Hutton, her son, and, mistaking Hope for Casanova, offers to pay him 10,000 ducats to test the love of Audrey Dalton, Hutton's fiancée. As proof of his success, Hope is to bring back a petticoat embroidered with the Duchess' family crest, a gift from the Duchess to the young bride-to-be. Hope first objects to the masquerade, but quickly agrees when Joan, for whom he had a great desire, hints that she will be receptive to his advances if he undertakes the assignment. Accompanied by Joan and by Basil Rathbone, Casanova's valet, who, too, hadn't been paid in months, Hope arrives in Venice and makes his way into Audrey's bedroom. Before he can make love to her, he is trapped by the male members of her family but manages to escape. Paul Cavanagh, Audrey's father, asks Arnold Moss, the tyrannical ruler of Venice, to banish Hope from the kingdom, but the scheming ruler, who had been plotting to seize Genoa, plans to use Hope's mission as an excuse to start a war. He explains that if Hope is successful and Hutton rejects Audrey as his bride, the incident would be construed as an insult and serve as a reason to provoke a war. From then on Hope becomes involved in a series of whacky court intrigues that end with his being thrown into prison and sentenced to die because of his refusal to follow through on his mission in order to save Audrey's reputation. The story then winds up with two endings, one showing Hope executed, and the other showing him besting his enemies, with the audience left to decide on which ending they prefer.

It was produced by Paul Jones, and directed by Norman Z. McLeod, from a screenplay by Hal Kanter and Edmund Hartmann, based on a story by Aubrey Wisberg.

Family.

"Dragonfly Squadron" with John Hodiak, Barbara Britton and Bruce Bennett

(Allied Artists, March 21; time, 84 min.)

From a production point of view, this war melodrama is worthy of a major studio, for the characters are believable, and the dangers to which they are subjected hold the spectator in tense suspense. It is a reenactment of a phase of the Korean War, the action taking place in the beginning, when the Communists first attacked and the Americans were unprepared. There are heroics, of course, where the Americans and their Korean allies are outnumbered by the Reds and sacrifices are made to hold back the enemy. John Hodiak does good work as a Major. He is represented falsely by some of the younger officers as having failed in his duty earlier, but it comes out later on that he had not shown cowardice. The romance is fairly interesting. There is no comedy, for all is grim. The photography is good:—

Hodiak, a rigid disciplinarian, is ordered to Kongju, South Korea, to step up training of the Korean Air Force because of rumors of a Red invasion from the North. Assisted by Gerald Mohr, his operations officer, John Hedloe, his adjutant, and Korean captain Benson Fong, Hodiak steps up the training of the Dragonfly Squadron

almost beyond endurance. The pressure brings dissatisfaction among the student pilots, particularly the Americans. A year previously, Hodiak and Barbara Britton, wife of Bruce Bennett, an army surgeon, had a romance, which was broken off when Barbara received word that her husband had not been killed in action as she had been informed. Both Barbara and Hodiak become emotionally disturbed when they meet in Kongju, where she was stationed with her husband. Hodiak continues his relentless training program. The Korean Reds attack in the North and Hodiak orders all American civilians and part of the officer corps to evacuate. Hodiak himself remains behind with a skeleton force to protect the airfield as best he can. They are overrun by Russian tanks and Bennett is killed in the action. Hodiak orders the remnants of his command to head for Chungtu in the South. En route many of the men are killed and he himself is wounded. He finally reaches a Red Cross station where Barbara is on duty. Chungtu is about to be wiped out by the Russian tanks when suddenly, from out of the clouds, American planes sweep down and blow the tanks to bits.

John Champion produced it, and Lesley Selander directed it, from a screenplay by Mr. Champion.

Harmless for the family.

"Phantom of the Rue Morgue" with Karl Malden, Claude Dauphin and Patricia Medina

(Warner Bros., no rel. date set; time, 80 min.)

It is manifest that Warner Bros., in producing this 3-D picture, which is based on Edgar Allan Poe's "Murders in the Rue Morgue," hoped to duplicate the success of "House of Wax." To a certain extent they have succeeded, for there is more horror in this picture than there was in the "House of Wax." In the story, an ape is conditioned to commit murders. The ape's face looks natural and his crimes are horror inspiring. The action is fast and furious toward the end, where Karl Malden, who had trained the ape to commit the murders, tries to make the ape kill Patricia Medina. His efforts are in vain, however, for the ape had conceived a liking for her and tries to protect her. As can be anticipated, the ape turns on Malden and he gets his just desserts. There is naturally no comedy relief. The 3-D photography is sharp, and the interest of the spectator, that is, the spectator who is not squeamish about horror action, is held tight to the end:—

At the turn of the century, several beautiful French girls are murdered in gaslit Paris. The crimes are a matter of immediate concern to Police Inspector Claude Dauphin, whose job is to discover the criminal; to Karl Malden, head of the Paris zoo, whose study of conditioned reflexes in animals indicate a vicarious sadism; to Steve Forrest, a young psychologist, who is suspected by Dauphin, on circumstantial evidence; and to Patricia Medina, Forrest's fiancée and laboratory assistant, who sees her innocent boyfriend placed in the shadow of the guillotine by the machinations of Malden, who craves her. Several murders take place but in each case Dauphin is stumped in his efforts to find the killer. Meanwhile he meets up with Malden, who explains his experiments in conditioned reflexes by which he is able to make a killer out of even a mouse. In the events that follow, circumstantial evidence involves Forrest in the killing of two other girls. He is arrested and jailed by Dauphin, while the suave Malden unctuously promises to look after Patricia. Forrest argues that all theories point to the murderer being an animal, perhaps an ape, but Dauphin remains unimpressed. Patricia comes to see Malden at the zoo and he makes a play for her, offering her the room formerly occupied by his wife, a supposed suicide, whom he had actually driven mad. When Patricia spurns his advances, Malden orders a giant ape, trained by him to commit murders, to kill her. But the ape, having taken a liking to Patricia, kills Anthony Caruso, Malden's assistant, after which he breaks into a room where Patricia is imprisoned and takes off over the roof-tops with the girl in his arms. A mad chase ensues, with the maniacal Malden opening the animal cages in the zoo to compound the chaos. It all ends with Malden killed by the tiger while a gendarme shoots down the ape and rescues Patricia.

It was produced by Henry Blanke, and directed by Roy Del Ruth, from a screenplay by Harold Medford and James R. Webb.

Strictly adult fare.

At the conclusion of his statement introducing Vista-vision, Mr. Balaban stated that "Paramount has no financial interest, directly or indirectly, in the collection of royalties or in any manufacturing profits that may come from any of the products that may be used by this system."

One does not have to be a "big brain" to understand that this statement is an obvious dig at 20th Century-Fox's handling of CinemaScope, while at the same time making it appear as if Paramount is magnanimous in making Vista-vision available to the industry.

Aside from the fact that Mr. Balaban's statement is in bad taste, his efforts to make Paramount appear unselfish would be meaningful if he could show that his company, like 20th-Fox, risked its future and many millions of dollars to develop a new and exciting form of motion picture entertainment.

Balaban has not cited the cost borne by his company in developing Vista-vision, which after all is no more than a technical photographic development that will have little if any effect in increasing the public's interest in movies, such as in the case of CinemaScope, but this writer is confident that if Paramount's cost figures were made available they would be infinitesimal as compared with the many millions of dollars risked by 20th-Fox to not only develop CinemaScope but to also finance the mass production of lenses and screens as well as an adequate supply of CinemaScope productions.

As a top business executive, Barney Balaban knows that it is no more than fair that 20th Century-Fox should seek to recoup the heavy investments it has made in the equipment field in behalf of exhibition, and for that reason alone his remarks are reprehensible. Moreover, Balaban's remarks come with bad grace in view of the fact that his company is now turning to an anamorphic process which, though not CinemaScope, was inspired by 20th-Fox's successful development of such a process and which will probably result in healthy profits to Paramount without any of the risks and heartaches that went into the development of the process.

It should be noted also that the magnanimity Paramount seeks to display in connection with its development of Vista-vision is sorely lacking when it comes to another development in which it has a controlling interest to the tune of about one and one-half million dollars. We refer to Tele-meter, the coin-in-the-slot home TV subscription system which, if eventually successful, can be so injurious to the theatres.

In trying to boost the importance of Vista-vision, there was neither necessity nor propriety in Balaban's stooping to innuendo to disparage a competitor; it certainly does him no honor.

SUPERSCOPE

Even more important than Vista-vision, insofar as new processes are concerned, is the announcement this week by Joseph and Irving Tushinsky that SuperScope, the trade name for their new variable anamorphic system, will be shown publicly at a demonstration in New York City on March 22. The demonstration will be held at the RKO 86th Street Theatres under the sponsorship of RKO Theatres, Theatre Owners of America and Allied States Association of Motion Picture Exhibitors. Walter Reade, Jr. and Wilbur Snaper, representing TOA and Allied, viewed the process in Hollywood last weekend.

SuperScope has been in the course of development at the RKO Studios for the past year and, according to the announcement, has now reached a state of perfection. RKO Radio Pictures, through its cooperation, is the first licensee.

The process is described by the Tushinskys as an anamorphic system that differs from any other in that the anamorphic positive prints used in the process are achieved from normal straight photography. The system is variable in aspect ratio so that anamorphic prints will be available in

aspect ratios of 1 to 2, 1 to 1.75 and, in special instances, at 1 to 2.66. It is claimed that these variable aspects, together with the normal print of the picture, will make it possible for a picture to be presented in a new modern form in every theatre in the world.

According to the announcement, the variable positive prints used in SuperScope are made possible by special optical devices of the Tushinsky's on which patent applications have been filed. These optical devices, it is said, are compatible with the printing processes of Technicolor and the introduction of the system to the industry will be with Technicolor prints. Variable anamorphic aspect prints can be made also from negatives photographed by the new Paramount Vista-vision camera as well as by the Technicolor 3-strip camera and other conventional cameras.

The Tushinsky's state that SuperScope requires no functional changes in projection equipment on the part of the exhibitor. The present standard academy aperture as well as the present focal length projection lens are retained, and the height of the exhibitor's screen remains the same normal height previously used. The only additions required to present equipment are the SuperScope variable anamorphic lenses, which are attached to any projector, and the widening of the screen.

It is claimed that, since retention of the standard academy aperture results in the exhibitor's complete light being utilized, SuperScope will answer the principal problem of drive-in theatres, where "cropping" has been unsuccessful due to loss of light. Such loss of light by "cropping" has also presented problems and inferior projection in the conventional theatre.

The SuperScope lenses are now in production and will be available in quantity within 60 days, according to the Tushinskys. They added that an announcement will be made shortly regarding the distribution of these lenses and that at the present time only details remain in a deal with National Screen Service covering both the sale and renting of the lenses to theatres. The presently contemplated sale price of the lenses is \$350 each.

It is known that several of the recently completed RKO pictures have been photographed to the specifications required by SuperScope and it is expected that one of them will be generally offered and distributed in SuperScope.

In addition to RKO, Paramount has announced that it will supply anamorphic prints in variable aspect ratios to those exhibitors using the SuperScope projection lens. The Tushinskys are also negotiating with other studios, as well as independent producers, including Wayne-Fellows, Hecht-Lancaster Productions, the Disney Studios and Samuel Goldwyn Productions.

Joseph Tushinsky stated that the SuperScope process will be made available to the entire industry, including the converting of present anamorphic pictures from their present 2.66 to 1 aspect ratio to lower conventional aspects, such as 1 to 2 and 1 to 1.75.

In the course of developing SuperScope, several of the studios have cooperated, including Paramount, Metro-Goldwyn-Mayer, Warner Brothers and Columbia, and from time to time have participated in its testing.

In addition to new productions planned for the SuperScope process, it is claimed that negotiations are now active in connection with several important productions that are already completed and are susceptible to conversion to SuperScope.

It is understood that after the New York trade showing, additional demonstrations will be held in other important cities in the United States and Europe.

HARRISON'S REPORTS cannot, of course, comment on the merits of this new system until after it is demonstrated on March 22. It does, however, appear to be a significant development, not only because of the claims made for it, but also because the demonstration is being co-sponsored by the two national exhibitor associations.

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A CLARIFICATION OF THE LATEST SCREEN PROCESSES

Much has been written this past week in the trade papers and in exhibitor association bulletins about Paramount's new Vistavision process, and from what has been said it is understandable if an exhibitor who relies on these reports is left with the impression that Vistavision is a revolutionary new process for the production and exhibition of motion pictures.

For example, a resolution adopted last week by the board of directors of the Southern California Theatres Association acclaims Paramount for making Vistavision available to the entire motion picture industry "at no profit whatsoever to Paramount," adding that "the potential of Vistavision is such that it can aid materially all of us, individually and collectively, in keeping our theatres in operation, making possible the full enjoyment of wide-screen entertainment to millions of film patrons, at no extra cost either to them or to the exhibitors of America . . . Paramount's new creation, in our opinion, may well prove to be what all of us in exhibition need, to afford us new life. . . ."

Just what there is about "the potential of Vistavision" that "can aid materially all of us" and afford the exhibitors "new life" is not made clear by the SCTOA board.

Other comments by exhibitor leaders, as well as in trade paper reports, see Vistavision as being in competition with CinemaScope. Weekly *Variety*, for instance, sees Paramount, with Vistavision, and 20th Century-Fox, with CinemaScope, contending for the "King of the Scopes" title, and it adds this to its report: "On the basis of public and private statements by exhibs, it's apparent that the unveiling of Vistavision has further intensified resistance against C'Scope in some theatre quarters. Theatre ops haven't made up their minds as a single group on favoring 20th or Par, but many of those so far unequipped with C'Scope are asking: Why C'Scope if Vistavision is proved to be equally effective and involves considerably less money?"

All the foregoing is an indication of the type of comments and reports that are leaving many exhibitors with the impression that Vistavision is a new wide-screen production and projection system. But, as this paper pointed out in last week's issue, Vistavision is nothing more than a photographic technique, one that appears to provide a sharper and clearer picture in that it seems to eliminate the grain and fuzziness that result in pictures that are shot with a conventional camera and then blown up for projection on wide screens. And, as it has been pointed out by *Film Bulletin*, Vistavision "does not seem to be directly competitive to CinemaScope in that it is not anamorphic and, therefore, does not have the exciting panoramic scope of the 20th Century-Fox process."

The March 5 organizational bulletin of Allied Theatres of Indiana serves as another example of what is causing exhibitor confusion with regard to Vistavision. In describing the process, the bulletin states partly that Paramount will make its Vistavision pictures available "in both the normal prints and the Vistavision prints; pictures photographed with a normal lens can be printed in the Vistavision method."

An exhibitor who reads the Allied Indiana statement will either scratch his head in bewilderment or take it for granted that the difference between a normal print and a Vistavision

print is that the Vistavision print will enable him to project the picture in anamorphic form.

The fact of the matter is that the Vistavision process itself offers only a standard 35mm release print. There is no such thing as a normal print and a Vistavision print. The standard 35mm print that comes from Vistavision can be shown by the exhibitors with the standard projection equipment they now possess. No additional equipment needs to be purchased. This print may be projected in the normal 1.33 to 1 aspect ratio or in a wide-screen aspect ratio as high as 1.85 to 1. For wide screen presentations, the exhibitor will require proper aperture plates and additional wide-angle lenses. It is when the print is shown on a wide screen that it offers the advantage of a sharply defined picture.

The Vistavision camera, as it was explained in these columns last week, uses a horizontal double frame negative that photographs images on an area two and one-half times the regular 35mm camera frame. This large negative is then compressed, by printing, to a standard 35mm release print. The net effect of this process is to eliminate the grain and fuzziness that is apparent in blown-up pictures that have been shot with a conventional camera.

For a clearer understanding of what Vistavision means to the exhibitor, let us assume that an exhibitor has already installed a screen that is as high and as wide as he can make it, and that he has been showing his current pictures on such a wide screen. To such an exhibitor, the only difference he will find in playing a Vistavision feature is that the quality of the picture will be sharper and clearer than pictures shot with normal cameras. Insofar as his patrons are concerned, it is doubtful if the greater clarity of the picture will make much difference to them, even if it is noticed by them. In other words, Vistavision, in the opinion of this paper, is undoubtedly a fine technical photographic improvement, but it is not one that will excite the picture-goers and draw them to the box-office.

Vistavision pictures can be shown also in anamorphic form, such as CinemaScope, but this cannot be done with the same print that is used for the standard showings, as many exhibitors have been led to believe. What is required is a special "squeeze" or anamorphic print, and the development of such a print has nothing to do with the Vistavision process. Such prints are processed through the Tushinsky SuperScope variable anamorphic system which, by a process of optical printing, develops anamorphic prints from negatives photographed by any conventional camera, as well as by Paramount's Vistavision camera.

Paramount has announced that it will make its Vistavision pictures available to the exhibitors both in the standard 35mm. print and the anamorphic print, leaving it to the exhibitor to decide on which form he prefers. If the exhibitor uses the anamorphic print, he will, of course, require an anamorphic lens and a wider screen.

What seems to be competitive to CinemaScope is, not Vistavision, but the Tushinsky SuperScope process which, according to the claims made for it, is more practical for the exhibitors in that the anamorphic projection lens used in the system can do whatever the CinemaScope lens can do, and has the added advantage of adaptability to any ratio desired by an exhibitor. In other words, if an exhibitor

(Continued on back page)

"The Golden Mask" with Van Heflin, Wanda Hendrix and Eric Portman

(United Artists, March; time, 88 min.)

Photographed in Technicolor and shot against actual North African backgrounds that extend from Tunis to the ruins of Carthage, this British-made romantic adventure melodrama is indeed fascinating and informative in its depiction of teeming bazaars and of life in the modern section of Tunis and in the native Tunisian villages, as well as on the Sahara desert. Unfortunately, the director has permitted the camera to dawdle too long on the picturesque values, with the result that its story about the adventures of a group of archaeologists who seek and find an ancient tomb containing a priceless treasure, despite the machinations of thieves and desert bandits, is somewhat slow-moving and lacking in genuine excitement and thrills. On the whole, however, it should prove fairly entertaining to the general run of audiences, for there are several chases and some violent action, a slight but pleasing romantic interest, and nice touches of human interest and comedy. The fact that Van Heflin and Wanda Hendrix are two of the principal players makes the picture saleable for the American exhibitors. The direction and acting are competent, and the photography fine:—

Eric Portman, an eminent archaeologist, sets out for North Africa to search for the lost tomb of Marcus Manilius, which is said to contain the priceless but cursed golden mask of Moloch. Short of funds, Portman reluctantly permits Van Heflin, an American journalist, to accompany the expedition without salary. Arriving in Tunis, they are joined by Wanda Hendrix, Portman's daughter, and Jacques Francois, her fiance. On the following day, in a daring venture into a collapsing tomb, Heflin takes a photograph that proves that the tomb of Marcus Manilius is in the desert town of Rifda, south of Algiers. The photograph is stolen by Jacques Brunius and Charles Goldner, two unscrupulous rogues who are also seeking the mask of Moloch. Both parties start their journey across the desert, and Wanda, against her father's orders, "stows away" on a camel. Taking advantage of a blinding sandstorm, the two crooks manage to abduct Heflin and at gunpoint force him to lead them to Rifda. But Heflin leads them instead to the lair of a desert bandit, who captures them all. In the course of a struggle, Brunius is killed and Goldner wounded, while Heflin manages to escape. Heflin's reunion with Wanda brings them to the realization that they are in love. They eventually find the tomb of Manilius and, as they enter and stare in awe at the evil-looking mask of Moloch, Goldner appears and holds them off with a gun. He reaches for the mask and falls dead as soon as he touches it. Thus Moloch, the God of Revenge, claims another victim, although Portman's expedition achieves its ambition.

It was produced by Aubrey Baring and Maxwell Setton, and directed by Jack Lee, from a screenplay by Robert Westerby.

Unobjectionable morally, but several exhibitions of women doing "belly dances" make it unsuitable for children.

"Paris Playboys" with Leo Gorcey and Huntz Hall

(Allied Artists, March 7; time, 62 min.)

Just a fair "Bowery Boys" comedy melodrama, suitable for the lower half of a double bill. Since the players in the cast have a certain following, the picture may satisfy them, but it is the weakest in the series produced for some time. Although it is light, the comedy for the most part is forced and few of the situations provoke hearty laughter. The acting is up to the standard of the previous pictures. The photography is good:—

When Huntz Hall is mistaken in America for a missing French scientist who had been experimenting on a formula for a super-rocket fuel, he is sent to Paris, France, as a decoy for a group that had been attempting to steal the formula. Leo Gorcey and Bernard Gorcey accompany Hall, leaving behind Bennie Bartlett and David Condon to oper-

ate the Bowery Sweet Shop. In Paris, Hall, posing as Professor Le Beau, the missing scientist, and pretending to have suffered amnesia, is welcomed by Veola Vonn, the scientist's fiancée, and Alphonse Martell, his butler. The scientist (played also by Hall) finally returns from a trip to the South Seas, Steven Geray and John Wengraf are exposed as the leaders of the conspiracy. To the amazement of all, Hall succeeds in concocting a liquid that blows the place apart. He is decorated by the French Government for discovering a formula that proved to be more powerful than the one discovered by the real scientist.

Ben Schwalb produced it, and William Beaudine directed it, from a screenplay by Elwood Ullman and Edward Bernds. Family.

"Ma and Pa Kettle at Home" with Marjorie Main and Percy Kilbride

(Univ.-Int'l, April; time, 81 min.)

This latest of the "Kettle" comedies is up to the entertainment standard of the previous pictures and should prove enjoyable wherever the series is favored. This time "Ma and Pa" return to their delapidated farm to help their eldest son win a national essay contest on life on a typical American farm, and the comedy stems from the makeshift efforts employed by Pa to modernize the farm and thus pull the wool over the judges' eyes. The action keeps one chuckling throughout and some of the situations provoke hearty laughter. Worked into the story is a warm touch of human interest whereby the Kettle's generosity at Christmas toward a penurious neighbor farmer makes the stingy fellow realize his faults and results in his assuming a more liberal attitude towards others, particularly his own family. Marjorie Main and Percy Kilbride are their usual amusing selves in the principal roles, and a good share of the comedy is provided by Alan Mowbray, as one of the judges, a crochety hypochondriac who, too, is humanized by the warm-hearted friendliness of the Kettles:—

Together with their 15 children, Ma and Pa leave their ultra-modern home in the city and return to their broken-down farmhouse in Cape Flattery for a valid reason: Brett Halsey, their eldest son, and Alice Kelley, his school-mate and daughter of Irving Bacon, a stingy neighbor, were the finalists in an essay contest on life on a typical American farm, and both were competing for the grand prize—a four-year agricultural college scholarship. Two judges were coming to Cape Flattery to spend a week on each farm and to decide which one provides the better environment for bringing up children as ideal farmers and good citizens. To help his boy win the scholarship, Pa enlists the aid of Oliver Blake and Stan Ross, his Indian pals, to patch up the farm structures, and he borrows farm implements and livestock to make the farm look like a going concern. In due time Alan Mowbray and Ross Elliott, the judges, arrive at the Kettle farmhouse for their week's stay. Ross is friendly and understanding, but Mowbray, a grumpy hypochondriac, gets himself into all sorts of mishaps that are detrimental to the Kettle's cause. Things really look black for the Kettles when heavy rains wash out Pa's flimsy reconstruction efforts and show up the farm's true delapidated condition. The judges then go to Bacon's farm, where Mowbray is delighted with the neatness and efficiency of the operation, in spite of the fact that Bacon disregards the feelings of his wife and daughter and treats them like slaves. With the decision set to be handed down on Christmas Eve, Ma invites the judges and different neighbors, including Bacon and his family, to a party, and her good will and boundless generosity to all sheds a new light on the contest. Touched by Ma's fine Christmas spirit, Mowbray announces that the contest is a tie and awards a scholarship each to both of the youngsters. Bacon, moved by Ma's Yuletide spirit, changes his attitude toward his family and neighbors and announces his intention to sponsor and finance a 4-H Club in the area.

It was produced by Richard Wilson, and directed by Charles Lamont, from a story and screenplay by Lay Lenard. Family.

"Riding Shotgun" with Randolph Scott, Wayne Morris and Joan Weldon

(Warner Bros., April 10; time, 75 min.)

A good Randolph Scott western, photographed in WarnerColor. The story, which revolves around Scott's efforts to prove that he was innocent of a stage holdup, and that his warning that the town of Deepwater would be attacked by the outlaw gang was correct, has plentiful action and heroics, of the kind that should please the western fans. There is a mild but pleasing romance, because Joan Weldon, the heroine, never loses her faith in Scott's innocence. Scott is his usual competent self in a sympathetic characterization. The story is light, despite the killings. The color as well as the photography are good:—

Scott, a guard on the Deepwater stage, is tricked into leaving his post to go in pursuit of a member of a gang of outlaws headed by James Millican. Scott rides into a trap and is captured and bound securely by the gang. He learns that the gang planned to attack the stagecoach as a means of drawing the sheriff of Deepwater and a posse out of town so that they could then slip into the unprotected town and hold up the local gambling club. Shortly after the gang shoots up the stage and kills the driver, Scott frees himself and heads for Deepwater, where he informs the citizens of the gang's contemplated attack on the town and urges them to recall the posse. The townspeople, however, are hostile to him in the belief that he was in league with the gang and that he was trying to save the outlaws from the pursuing posse. Several incidents result in Scott becoming a victim of mounting suspicion and condemnation, and he is eventually forced to take refuge in a cheap saloon to save himself from a mob bent on lynching him. But none of his would-be lynchers risks going in after Scott because of his prowess with a gun. Joan Weldon, his sweetheart, enters the saloon and warns Scott to escape because of the rising mob spirit. Just then the outlaw gang rides into town to carry out the holdup of the gambling club. Aware of the gang's intentions, Scott escapes from the saloon and heads for the club. He arrives in time to interrupt the robbery, shoot out the lights and kill Millican, while the rest of the gang is rounded up by the townfolk. Having proved his innocence, Scott walks away from the sheepish citizens and joins Joan.

It was produced by Ted Sherdeman, and directed by Andre de Toth, from a screenplay by Tom Blackburn, based on a story by Kenneth Perkins.

Mainly for adults, but suitable also for the youngsters.

"Bitter Creek" with Wild Bill Elliott

(Allied Artists, Feb. 21; time, 74 min.)

"Bitter Creek" should prove a highly satisfactory entertainment in theatres where western melodramas are played, for it is an above-average picture of its kind. It starts off with fast action and continues at a speedy pace right to the end. There are, of course, many killings, but Bill Elliott, the hero, never violates the western code—he always gives his opponents a fair chance to draw, even though his brother had been shot in the back and killed. The acting is good, thanks to the skillful direction. One attention is held tight all the way through because of the danger to the lives of the sympathetic characters. The photography is good:—

Elliott goes to Bitter Creek country to avenge the death of his rancher-brother, shot in the back. Indications are that he had been killed by some worker on the Lazy Q Ranch, owned by Carleton Young. En route to Bitter Creek by stagecoach, Elliott meets Beverly Garland, a young girl engaged to Young, and Dan Mummert, her young brother. Young hires a gunman to kill Elliott. John Harmon, an old stage driver, takes a liking to Elliott but is killed trying to protect him. Beverly watches Young while John Pickhard, his ranch hand, beats Forrest Taylor almost to death after Taylor informs Elliott that Young had killed his brother. Young surprises Elliott in a cabin and is about

to shoot him when Taylor, feigning drunkenness, comes to life and throws a whiskey bottle at Young, giving Elliott a chance to shoot and kill him. It ends with Beverly persuading Young to remain in the territory because she loved him.

Vincent M. Fennelly produced it, and Thomas Carr directed it, from a screenplay by George Waggner.

Though it is mainly for adults, children should like it as well, and perhaps more, because of the fast action and the heroics.

"Yankee Pasha" with Jeff Chandler, Rhonda Fleming and Mamie Van Doren

(Univ.-Int'l, April; time, 84 min.)

Those who enjoy romantic swashbuckling melodramas should get full satisfaction out of this one, which is based on the best-selling novel of the same name, and which has been photographed in Technicolor. Set in 1800, and revolving around a rugged New England frontiersman who follows the girl he loves to Morocco, where she had been spirited away by Barbary pirates and put in a Sultan's harem, the story is too contrived to be believable, but it is adventurous and exciting from start to finish and makes for a package of actionful and colorful so-called "escapist" entertainment. Not the least of the film's assets is the bevy of beautiful harem girls, as played by the Miss Universe Beauties and by the shapely Mamie Van Doren. And, needless to say, the beauteous Rhonda Fleming in scanty harem costumes is easy on the eyes. Jeff Chandler, as the frontiersman who risks his life to rescue Miss Fleming, has a field day in a characterization that gives him ample opportunity to be dashing and heroic. The production values are lush, and the color photography of the best:—

Chandler, a frontiersman, decides to give up life in the wilderness and comes to Salem, Mass. There he meets and falls in love with Rhonda Fleming, who is engaged to Harry Lauter, her father's wealthy and arrogant employer. Rhonda reciprocates Chandler's love but refuses to marry him lest she endanger her father's position. Chandler, disillusioned and heartsick, goes back to the wilds. When her father discovers Rhonda's true feelings, he insists that she break her engagement to Lauter. He promptly loses his job, but makes arrangements to represent an American firm in Marseilles. Learning of this, Chandler gallops back to town but arrives after Rhonda and her father have departed. He follows them on the next boat and upon his arrival in France learns that the packet carrying Rhonda had been attacked by Barbary pirates who had killed her father and had carried her off. Determined to find and free his love, Chandler traces her to Morocco and learns that she had been purchased as a harem girl by Burt Roberts, right hand man of Lee J. Cobb, the Sultan, who was aware that Roberts was always a threat to his throne. By dint of his outstanding marksmanship with a rifle, Chandler endears himself to the Sultan and is appointed to train his soldiers. To make Chandler's stay pleasant, the Sultan arranges for Mamie Van Doren, a gorgeous blonde chatterbox, to become his slave. Mamie is pleased, but Chandler shows little enthusiasm for the plan. In the events that follow, Chandler provokes Roberts into a rifle duel, with the stakes being his slave against Roberts' slave. He wounds Roberts and wins the duel, thereby winning back Rhonda. But when Roberts learns that Chandler's only reason for being in Morocco is to free Rhonda, he kidnaps her, aided by the jealous Mamie. But Mamie, repentant, uses her wiles to get into Roberts' palace and exchanges places with Rhonda while Chandler waits outside to flee with her. The ruse is discovered before they can escape, but, after a furious battle in which he kills Roberts and bests his guards, Chandler, with the Sultan's blessing, is permitted to return to America with Rhonda.

It was produced by Howard Christie, and directed by Joseph Pevney, from a screenplay by Joseph Hoffman, based on the novel by Edison Marshall.

Suitable for the family.

finds it more practical to play an anamorphic picture in a 2 to 1 aspect ratio rather than in the 2.55 to 1 CinemaScope ratio, the flexibility of the SuperScope lens will permit him to do so.

Another reason why the SuperScope system may prove highly competitive to CinemaScope is that it offers the different producers a means by which they can make their future pictures available to the exhibitors in either standard or anamorphic form, thus saving themselves many thousands of dollars by eliminating the necessity of shooting a picture in both forms. Important to the exhibitors also is that the SuperScope lenses will be available in quantity within 60 days and that they will be sold for approximately \$700 a pair. Another important factor to many exhibitors is that pictures available through SuperScope will not require them to use stereophonic sound.

Whether or not the SuperScope system will live up to the claims made for it will not be known until it is demonstrated in New York on March 22. And even if the demonstration is successful there may be many technical questions that will have to be answered in order to determine if the system is practical for all theatres, regardless of size.

Several exhibitor leaders and circuit heads who have witnessed a demonstration of the system are highly enthusiastic over its quality and flexibility, but in view of the fact that some of them, in the opinion of this paper, have overestimated Vistavision's worth to exhibition, HARRISON'S REPORTS prefers to judge the merits of SuperScope on its own before making a report for the guidance of its subscribers.

"Night People" with Gregory Peck, Broderick Crawford and Rita Gam

(20th Century-Fox, March; time, 93 min.)

Set in present-day Berlin and photographed in Technicolor, this latest CinemaScope production is a taut and absorbing topical cleak-and-dagger melodrama that grips one's attention from start to finish. The tense story revolves around the intrigues that ensue when a young American corporal is kidnapped from the western zone by the Russians, who seek to exchange the young man for a wanted elderly German couple. What heightens the intrigue is the fact that the Russians will not admit officially that they are holding the corporal, and that they carry on the exchange negotiations through underworld methods rather than through diplomatic channels. Fine performances are turned in by the entire cast, but the outstanding one is delivered by Gregory Peck as a dynamic American colonel in counter-intelligence who despises political red-tape and influence and who outwits the Russians at their own game in negotiating the return of the kidnapped soldier. Broderick Crawford, too, turns in a forceful performance as the kidnapped boy's wealthy, overbearing father, who tries unsuccessfully to use his money and political influence to speed up the return of his son, regardless of the consequences to others. Although there is no violent action, the story maintains a high tension throughout and is strongly dramatic in many of the situations. There are good touches of comedy here and there to relieve the tension. The actual Berlin backgrounds, as caught by the CinemaScope camera, give the proceedings a realistic touch.

A brief synopsis cannot do justice to the many twists in the intriguing plot, which opens with Ted Allen Avery, a young American soldier, kidnapped by the Russians from the American sector of Berlin after saying goodnight to his German girl-friend. Learning of his son's kidnapping, Crawford, a politically powerful business tycoon, flies to Berlin and begins to throw his weight around in an effort to speed up the return of his boy. Peck, in charge of the case, makes it clear to Crawford that he will brook no interference from him and gives him a tongue-lashing for attempting to use his money and influence to make a deal with the Russians. Through Anita Bjork, a German girl who did undercover work for him, Peck learns that the Russians were willing to return Crawford's son in exchange

for an elderly German couple wanted by them. Peck informs Crawford of the offer and explains that the elderly couple probably would be murdered by the Russians if the exchange were made, but Crawford demands the boy's freedom regardless of who gets hurt. When the elderly couple are questioned by Peck's aides, they fear that they will be sent to the Russians and swallow poison. Peck rushes them to the hospital and immediately sets in motion a series of intrigues, during which he discovers, as his secretary, Rita Gam, had long suspected, that Anita is actually a Russian spy. Feigning confidence in and love for Anita, Peck arranges for her to act as go-between in arranging for the Russians to deliver the kidnapped boy to the hospital and to take back the elderly couple. When the Russian ambulance arrives, Peck, in a series of swift and clever moves, leads Anita and the Russians to believe that the elderly German man had died and, after knocking Anita unconscious, he succeeds in substituting her for the elderly woman. The Russians, none the wiser, drive off with Anita in the ambulance. On the following day, while a chastened Crawford expresses his gratitude to Peck, the Russian radio announces that the boy had been returned "through regular channels" as an indication of their desire for peaceful relations with the western powers.

Nunnally Johnson wrote the screenplay and produced and directed it, based on a story by Jed Harris and Thomas Reed.

For general audiences.

"Fangs of the Wild" with Charles Chaplin, Jr., Marcia Dean and Onslow Stevens

(Lippert, April 2; time, 74 min.)

An interesting program picture. The action holds one's attention all the way through, even though the story has a familiar ring. It revolves around the efforts of a 12-year-old boy to convince his father that he had been an eye-witness to a murder, and around the father's refusal to believe the boy because he knew that he had an imaginative mind. Charles Chaplin, Jr. is effective as the murderer. Freddy Ridgeway, as the boy, will be liked by everybody, for he has a sympathetic personality and his acting is natural and convincing. There is hardly any comedy relief, but the picture depends, not on comedy, but on its emotional appeal. The picture was photographed in the Big Bear Woods Valley, east of San Bernardino, Calif., and the enchanting natural scenery is a treat to the eye. The photography, though black and white, is beautiful:—

While hunting in the woods with his dog, Freddy, son of Onslow Stevens, sees Chaplin deliberately shoot and kill a hunting companion. Freddy returns home and tells his father about the cold-blooded murder, but Stevens, aware that Freddy was in the habit of exaggerating, attributes the story to his imagination. Marcia Dean, Chaplin's wife, guesses that her husband had killed his companion out of jealousy, and she suggests to Freddy that he take his dog and hunt for a red jacket the dead man had been wearing at the time of the shooting. She figures that Chaplin could not have had time to dispose of the jacket and that Freddy and his dog could locate it nearby. Chaplin, having seen Marcia talking to Freddy, forces her to reveal what they had been talking about. He then takes his rifle and sets out after the youngster. Realizing that Chaplin planned to kill the boy and thus eliminate the only eye-witness to his crime, Marcia rushes to Freddy's home to warn his father but does not find him there. She finally locates him in the woods and he rushes to his son's rescue. Meanwhile Chaplin catches up with Freddy and starts to shoot at him. While Freddy shoots back in self-defense, his dog breaks loose and attacks Chaplin. During the struggle with the dog, Chaplin topples over a cliff and is killed in the fall. Stevens, arriving on the scene, realizes that Freddy's story had been true.

It is a Robert L. Lippert, Jr. production, directed by William Claxton, from a screenplay by Orville Hampton, based on a story idea by Mr. Claxton.

Family.

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MISGUIDING THE EXHIBITORS

Since the afternoon of March 2, the date on which Paramount unveiled its VistaVision process to the trade, I have been trying to find out what others might have seen in VistaVision that escaped my attention. I have asked a number of industry people who saw the demonstration to tell me what there is about the process to warrant the many laudatory statements that are being issued with regard to the advantages it will offer to exhibition, but no one seems able to give me a clear idea.

When the board of directors of the Southern California Theatre Owners Association passed a resolution on March 5, thanking Paramount for its "unselfishness" and "commendable generosity" in making VistaVision available to the industry without profit to itself, and hailing the process as one that can "aid materially" all exhibitors and afford them "new life," I immediately wrote to my good friend Harry Arthur, Jr., the chairman of the SCTOA board, and asked him to enlighten me, for I surely thought that he might know something about the process that I either failed to notice or did not understand. But Mr. Arthur, too, has not yet enlightened me.

So much misinformation has been given out on VistaVision that the great majority of exhibitors, as well as many people in production and distribution, are either completely confused as to what it is all about or have been misled into believing that it is anything from a brand new wide-screen process like CinemaScope to something like Cinerama. Neither belief, of course, is correct.

In last week's issue, this paper gave several examples of the type of comments and reports that are serving to misguide the exhibitors on VistaVision. Here, briefly, are several more examples:

Harry Brandt, the circuit owner and head of the Independent Theatre Owners Association, issued a glowing statement about VistaVision after seeing a demonstration and described it partly as bringing to the screen "a new and startling bigness." Such a comment would indicate that VistaVision is a large-screen process. This is not so, for VistaVision is nothing more than a photographic process by which it is possible to gain better and brighter pictures. The process has nothing to do with the size of the picture projected; it merely provides better picture quality by reducing grain and eliminating fuzziness. It is without question an important advance in the field of photography, but there is nothing about the process that will prove to be "startling" to the movie-goers and induce them to storm the box-office.

The March 15 organizational bulletin of North Central Allied indicates to its members that Vista-

Vision is a wide-screen process and advises that it will cost them \$700. Neither statement is accurate. VistaVision, as it has already been noted, is not a wide-screen process; it is a photographic technique, and since it has nothing to do with projection other than providing a better quality picture, no extra equipment of any kind is required by the exhibitor in order to project a VistaVision picture. I assume that the \$700 figure mentioned in this bulletin erroneously probably was meant to refer to the contemplated cost of the Tushinsky SuperScope lenses, which have no connection with VistaVision other than the fact that they are a means through which can be projected anamorphic prints of pictures that have been photographed with not only the VistaVision camera but also conventional cameras.

Boxoffice, in a news report about VistaVision on page 53 of the March 13 issue, refers to it as the "new VistaVision wide-screen anamorphic process." Such a description adds to the misconception that VistaVision is competitive to CinemaScope, the 20th Century-Fox process. The CinemaScope process, as most of you know, covers both the photographing and projection of a picture in anamorphic form. VistaVision, on the other hand, merely photographs a picture, and the resulting release print is a normal one that may be projected by the exhibitor in a conventional manner up to an aspect ratio of 1:85 to 1. It is in no way anamorphic like CinemaScope. The one way by which VistaVision pictures, as well as other conventional pictures, can be made available to the exhibitors in anamorphic form is through the Tushinsky SuperScope process, which is completely independent of the Paramount process.

Paramount itself is guilty of misguiding the exhibitors, for its publicity releases refer to VistaVision as "Paramount's wide-screen process."

I can cite numerous other examples of misinformation in connection with VistaVision, but space is limited and the foregoing examples should give you a fair idea of what is going on.

The unfortunate thing about all this misinformation is that many exhibitors are being led to believe that in VistaVision they have a startling new wide-screen process that is competitive to CinemaScope and that will enable them to attract patrons to the box-office. And since Paramount itself is doing nothing to correct this erroneous impression, I fear that the Paramount salesmen might take advantage of the unwarranted hullabaloo to persuade the exhibitors to come through with higher rentals for Paramount pictures. Hence my persistence that the exhibitor be informed about what VistaVision consists of.

**"Racing Blood" with Bill Williams,
Jean Porter and Jimmy Boyd**

(20th Century-Fox, March; time, 76 min.)

A moderately entertaining horse-racing melodrama, photographed in the SuperCineColor process. Little imagination has gone into the treatment, in spite of the fact that the story idea itself is somewhat novel, but it has enough human interest and racing excitement to get by with the indiscriminating movie-goers on the lower-half of a double bill. The film introduces Jimmy Boyd, the boy-singer, who does well enough as a youngster who loves horses and secretly trains one to become a champion racer, despite a split hoof. There is some mild comedy, as well as a pleasant but unimportant romance between Bill Williams and Jean Porter. The color photography is no more than fair:—

Together with George Cleveland, his grandfather, a loveable old stable keep, Jimmy Boyd lives at Shady Knowles Ranch, a horse-breeding farm owned by John Eldredge. Both Jimmy and his grandfather love horses and have racing in their blood. Bill Williams, in charge of training Eldredge's fine stock, is in love with Jean Porter, Eldredge's daughter, from whom he is constantly winning bets. When one of the farm's mares gives birth to identical twin colts, it is discovered that one of the colts has a split hoof and the task of destroying the new-born animal is left to Cleveland. Jimmy persuades his grandfather not to destroy the colt, and he secretly hides and nurses the colt back to health. During the day, Jimmy helps to train Satan, the sounder of the two colts, and at night he goes into the hills and trains Mister Marker, the colt with the split hoof, who shows more speed than Satan. By dyeing black a white identifying mark on Mister Marker, Jimmy is able to hide his identity and secures permission from Eldredge to train him on the farm. In due time Jimmy and his grandfather enter Mister Marker in a big 2-year-old championship race, in which Satan, too, had been entered. The race is run at a furious pace and Mister Marker emerges the winner, a nose ahead of his twin brother Satan. Eldredge, though downcast at losing the race, is happy for Jimmy, but his joy knows no bounds when Jimmy informs him that Mister Marker is the twin of Satan and insists that he go to the winner's circle to accept his lawful laurels.

It is a Gateward production, produced and directed by Wesley Barry, from a screenplay written by Sam Rocea, based on a story by himself and Mr. Barry. Family.

**"Drive a Crooked Road" with
Mickey Rooney and Dianna Foster**

(Columbia, April; time, 83 min.)

A good but somewhat depressing melodrama. The direction and acting are tops, the story has substance, and the action holds one's interest tense from start to finish. Mickey Rooney is very good as a shy auto mechanic who is tricked into joining a bank robbery, and his love for Dianne Foster is believable and impressive. The story is somewhat demoralizing in that the planning of the crime, though interesting in itself, is shown in detail. The redeeming feature is that both Rooney and Miss Foster are sympathetic and become regenerated. The ending itself is tragic, and it is left

to the audience to assume that both Rooney and Miss Foster, though regenerated, will pay for their part in the crime. There is hardly any comedy relief:—

Rooney, an auto mechanic, has only one interest in life—sports car racing. Having proved himself an expert driver in road races in Southern California, Rooney dreams of owning an expensive foreign car and of driving it in the great European races. One day Dianne, a curvaceous beauty, flirts with Rooney and carefully leads him on until he gains enough courage to ask her for a date. He falls heads over heels in love with her and she seems to reciprocate his feelings. Through her he becomes acquainted with Kevin McCarthy and Jack Kelly, a pair of apparently well-to-do young men vacationing in an attractive beach house, and both show a keen interest in his knowledge of cars. Rooney, however, is unaware of the fact that Dianna was actually McCarthy's girlfriend, and that she was in league with him and Kelly in a plan to have Rooney drive a hopped-up getaway car after McCarthy and Kelly hold up a bank in Palm Springs. In due time McCarthy presents the plan to Rooney and offers him \$15,000 for the task. Rooney refuses, even though it would give him enough money to buy a foreign racing car. Dianna plays on Rooney's love for her and tells him that the money would serve as a nest egg for their future. Rooney reluctantly agrees to do the job lest he lose Dianna, but she in turn is touched by his love and begins to regret that she had lured him into the deal. The robbery is pulled off as planned, and Dianna makes preparations to leave for the East with McCarthy. But when she hears the bewildered Rooney trying to learn her whereabouts from McCarthy, she faces him and admits that she had given him a raw deal. McCarthy angered, strikes Dianna and orders Kelly to take Rooney for a 'ride' and to kill him, lest he talk to the police. Rooney manages to wreck the car and the crash kills Kelly. And, though injured himself, Rooney makes his way back to the beach-house where he kills McCarthy in self-defense while attempting to protect Dianna. By this time the police arrive on the scene, and it ends with Rooney assuring the remorseful Dianna that everything will turn out all right.

It was produced by Jonie Taps, and directed by Richard Quine, from a screenplay by Blake Edwards, based on a story by James Benson Nablo.

Adults.

**"The Saint's Girl Friday" with
Louis Hayward and Naomi Chance**

(RKO, April; time, 68 min.)

A fairly good program mystery melodrama, of the type RKO produced about fifteen years ago as the "Saint" series. This one, produced in Britain, makes good use of actual London backgrounds and once again casts Louis Hayward as an international adventurer who skirts the law to solve a murder, in spite of the fact that his tactics are an annoyance to Scotland Yard. There is considerable excitement in some of the situations and Mr. Hayward's movements hold one in suspense up to the closing scenes. There is no comedy relief, but the action is rather light. The photography is clear even though it is in a somewhat low key:—

A frantic cable from a socialite woman friend, asking for his help, brings Hayward to London, but he is shocked to learn on arrival that she had drowned accidentally after her sports car had crashed into the Thames River. Hayward refuses to accept the police verdict about her death being accidental and, suspecting murder, he sets out to uncover the guilty party. This annoys Scotland Yard Inspector Charles Victor, who places a "tail" on Hayward to check his movements, but Hayward has little trouble shaking off the "tail." Without any clues to guide him, Hayward learns from the dead woman's guardian that she had been gambling. Armed with a wad of counterfeit money that he had borrowed from an off-color friend, Hayward goes to a bar and catches the eye of beautiful Naomi Chance, who soon leads him to an illegal gambling casino located on a river barge. The gamblers, speaking about the absence of their mysterious chief, are enraged because Naomi had brought to the casino a semi-crook of Hayward's type. Their attitude makes Hayward sure that he is on to something important, and he sets out to learn the identity of the "chief." His pursuit leads him to a weekend at a country castle, to a brawl in an infamous nightclub, and to a personal call on Diana Dors, the "Chief's" blonde girl-friend. While dodging Inspector Victor and foiling several attempts on his own life, Hayward makes Naomi his assistant. He helps to solve her difficulties with the gamblers and while doing so he threads his way past two more murders committed by the gang. He eventually meets up with the "chief" and proves the murder charges against him and his gang. With his customary resourcefulness, Hayward sees to it that the criminals are rounded up by Scotland Yard while he, accompanied by Naomi, escapes with the gamblers' cash box.

It was produced by Anthony Hinds, and directed by Seymour Friedman, from a story and screenplay by Allan MacKinnon, based on the characters created by Leslie Charteris.

For the family.

"Stormy, the Thoroughbred"

(Buena Vista, no release date set; time, 45 min.)

This is an engrossing documentary-like featurette that can be used by the exhibitors to good advantage to round out a double bill. Presented by Walt Disney and photographed in Technicolor, it is the story of a colt who is born on a thoroughbred breeding farm seven months later than the regular foaling season, and who is so much smaller and younger than the other members of his yearling class that he is considered a misfit and receives scant attention from the owners and trainers. Since no one will take a gamble on him as a race-horse, Stormy, the horse, is sold to a California ranch, where he is given an intensive period of training as a cow pony. His expertness in this field makes him a great favorite of the cowpokes and brings him to the attention of a famous polo player who purchases him as an addition to his string of expensive ponies. Stormy finishes his polo training in time for the big game of the season, and it is in the final crucial period of the hard fought game that his owner brings him onto the field as a replacement for an injured mount. When the opposing horses begin to push, and box and intimidate him, Stormy's thoroughbred blood boils up to a fighting pitch; he takes the initiative, outrides the more experienced

ponies and puts his owner in a position to crash through with the winning goal. Thus Stormy, rejected as a race-horse, becomes famous as a polo pony.

The entire production has a fascinating quality, and the shots of the Kentucky breeding farm and of the training on the ranch and on the polo field are highly interesting. The most exciting and thrilling part of the picture, however, are the polo playing scenes which, thanks to the expert camera work, give the spectator a clear idea of the hard-riding, spills and collisions the dangerous game entails. The color photography is excellent.

It was produced and directed by Larry Lansburgh, based on a story by Jack Holt and Carolyn Coggins. The fine narration is by George Fenneman.

Good for the family.

"The Scarlet Spear" with John Bentley and Martha Hyers

(United Artists, March; time, 78 min.)

Photographed in Technicolor and filmed entirely in Africa, this documentary-like jungle melodrama should get by as a supporting feature wherever such films are popular. The picture is replete with shots of the African jungle terrain and of a variety of animals, some of them in deadly combat, but though all this is well photographed it offers little that has not been seen many times in countless similar pictures. Worked into the proceedings is a slight story revolving around the efforts of a young native to prove himself worthy of succeeding his father as chieftan, and around the efforts of a white district commissioner to talk him out of attempting to kill a member of another tribe lest he provoke a tribal war. The romantic interest, concerning Martha Hyer, as a female journalist, and John Bentley, as the district commissioner, seems to have been dragged in by the ear:—

When the chief of the Masai natives is mauled by a lion and killed, Morasi, his son, in accordance with the Masai tradition, sets out to prove his fitness to succeed his father. In addition to invading alien territories to test his courage, wisdom and stamina, it was necessary for Morasi to stain his spear with the blood of a rival, killed in a fight to the death. Bentley, the district commissioner, is aware that Morasi's quest could provoke a tribal war, and he has no choice but to follow him in the hope that he can prevent him from killing a rival. Interested in Bentley's efforts to maintain law and order in the area, Martha Hyer, a journalist, insists upon accompanying him in the hope of getting a story. The couple trail Morasi through the treacherous jungle country and, in addition to encountering many dangers themselves, watch Morasi kill a lion single-handedly and see him emerge victorious in a fight with a cobra. In the events that follow, Bentley trails Morasi into an area inhabited by the enemies of the Masai tribe. There, Bentley himself is attacked by the savage natives. Morasi comes to his rescue and in that way succeeds in staining his spear with the blood of an enemy. The fight, however, leaves Morasi himself mortally wounded, and he returns to his village and dies. Upon the announcement of Morasi's death, his 'teen-aged son sets out to prove his worth as the new chieftan.

It was produced by Charles Reynolds, and written and directed by George Breakston and Ray Stahl.

Family.

AN APPRAISAL OF STEREOPHONIC SOUND

Writing in the March 3 bulletin of Allied Caravan of Iowa, Nebraska and Mid-Central, Charlie Jones, secretary of the organization, had this to say in part under the heading, "CinemaScope in Small Theatres:"

"Last week this writer had the pleasure with approximately 15 other exhibitors to witness a showing of 'The Robe' in Allied member, Arlo Thompson's beautiful Lake Mills, Ia. theatre. It was indeed a pleasure to step into an attractive small town theatre that showed every evidence of being the kind of theatre we should all try to run. Clean, eye-catching and well kept. Mr. Thompson's installation should be seen and heard by all exhibitors, for movies are on the move. Consensus of opinion among those viewing it was that the picture was very good. There was some disagreement as to aspect ratio and screen size, but Mr. Thompson said that he was changing the ratio soon to get a bit more height to the picture. Stereo sound was good. And here, let me digress for a moment to elaborate on sound. Opinions are strictly my own and do not purport being 'policy' or opinion of anyone else. Quality of stereophonic sound is good. To deny it is ridiculous. Magnetic reproduction is superior to optic and gives more latitude. The main idea behind what might appear to be hair-tearing madness about 'insistence' on Stereo Sound in CS installations is, to most soberly reflect on the value to the boxoffice of such sound. Any contribution which might have been made over the years by this writer to the information and assistance of members would be destroyed if we implied that we are against progress..."

Prompted by Charlie Jones' remarks, I sought and obtained from 20th Century-Fox a demonstration of the stereophonic sound with magnetic tape recording as against the optical recording so as to put myself in a position where I could properly express an opinion as to the merits of stereophonic sound. By comparison, I found that the optical recording sound was lifeless, and the moment I pressed a button that switched to stereophonic sound, life began. The stereophonic sound is rich in overtones, it has body, and one gets a thrill out of it.

There is no way for the average person to judge the difference between the two sounds unless he receives a similar demonstration. It seems to me that the 20th Century-Fox should be glad to invite the exhibitors and arrange for such a demonstration, and their failure to do so up to this time is, in my opinion, a serious error.

In the present heightened feelings, it is hard to convince the average small exhibitor that there is a world of difference between stereophonic sound and the old optical recording sound. Those who are quick to condemn Spyros Skouras, president of 20th Century-Fox, for insisting on stereophonic sound, should first ask themselves this question: Is it logical to assume that he would risk the good will of the exhibitors unless he had a worthwhile motive? Some exhibitors attribute his so-called intransigent attitude to a desire to give the large theatres an advantage over the small ones. Having known Mr. Skouras for more than 34 years, I dare say that this theory is erroneous in the extreme. His attitude is that, if we are to pry the public away from their television sets, we must give them the best screen presentation possible. And CinemaScope, coupled with stereophonic sound, is

the only new screen process thus far demonstrated that offers a means by which this may be accomplished.

There is, of course, considerable merit to the claim of many exhibitors, particularly the smaller ones, that the present high cost of equipment for stereophonic sound is beyond their means and that even a substantial increase in grosses will be insufficient to enable them to pay for the equipment and still keep their heads above water. In other words, the concern of these exhibitors is not so much the incurring of the debt as it is the liquidating of the debt.

Until the exhibitors can be shown that they can liquidate such a debt without undue hardship, the impasse between them and 20th Century-Fox probably will continue until such a time as the law of economics takes over and provides a solution to the problem; that is, either the exhibitors will learn that they cannot get along without CinemaScope pictures, or 20th Century-Fox will learn that they cannot afford to lose the exhibitors' playdates. And if the Tushinsky SuperScope process proves to be a formidable competitor to CinemaScope, the solution to the entire problem may come sooner than expected.

In the meantime, let the exhibitors and their leaders look upon the matter impassionately. Let each one of us remember that the man who risked not only his company's future but also his own to develop a revolutionary new process and thus create a fresh public interest in the movies deserves sympathetic consideration of his views—recognition, at least, of the chances he took.

ALLIED REJECTS ARBITRATION BID

As anticipated by most every one, National Allied has declined Eric Johnston's invitation to participate in a new arbitration conference.

Writing to Johnston in a letter dated March 7, Ben Marcus, Allied's president, reminded him of Allied's position "that any arbitration system, to be of benefit to the independent exhibitors, must provide for the arbitration of disputes involving the terms and conditions of sale, including film rentals." Marcus added that Allied's position has been widely publicized and that it was certainly known to the general sales managers of the different distributing companies when they excluded film rentals as a subject of arbitration in the proposed new talks.

"Your letter," stated Marcus, "was presented to the (Allied) board on February 25, and I was instructed to inform you that since the invitation rules out the only kind of arbitration which, in the board's opinion, would be of immediate, substantial benefit to the independent exhibitors, this association cannot participate in the negotiations."

It is anticipated that an attempt will be made to establish an arbitration system without Allied's participation, but whether such a system will be meaningful and workable remains to be seen. This paper is of the opinion that it will not work out, and its contention is supported by William F. Rodgers, MGM's former general sales manager, who, at a recent trade press luncheon, stated frankly that, though an arbitration system could be established without Allied, it will require that organization's participation to be successful in the long run.

If any one is qualified to express an opinion on this matter it is Bill Rodgers, not only because of his vast experience in distributor-exhibitor relations, but also because he was the chairman of the last arbitration conference.

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THE SUPERSCOPE DEMONSTRATION

SuperScope, the variable anamorphic printing and projection process developed by Joseph and Irving Tushinsky, was demonstrated to the trade in New York City on Monday of this week, and the consensus of opinion voiced by many of the 800 industry people present was that the process is highly impressive and definitely competitive to CinemaScope, with an added advantage of flexibility that will enable any exhibitor to show anamorphic type pictures in an aspect ratio that is best suited to his theatre.

The exhibitors present were impressed, not only by what they saw, but also by the announcement that the SuperScope lenses will be available at \$700 a pair, that one thousand lenses have already been manufactured, and that delivery will begin within 45 days. The sales and delivery of the lenses are being handled through National Screen Service.

Joseph Tushinsky, present at a luncheon meeting held by Allied Theatres of New Jersey immediately after the demonstration, won himself a hearty round of applause with the announcement that SuperScope will not accept for conversion to anamorphic prints any picture that is not made available with one-track sound for exhibitors who are not equipped for stereophonic sound. Tushinsky explained that a producer may provide a picture with any type of sound he desires, but the SuperScope conversion process will not be licensed to that producer unless he agrees to make the picture available to the exhibitors also in one-track sound.

The demonstration was witnessed also by Al Lichtman, 20th Century-Fox's director of distribution, and in the afternoon, after a conference between him and Spyros P. Skouras, 20th-Fox president, he issued a policy statement to the effect that his company will offer no objections to exhibitor use of a SuperScope lens to show 20th-Fox's CinemaScope pictures. In making this statement, Lichtman observed that, in his opinion, the CinemaScope projection lens, manufactured by Bausch and Lomb, is superior to the SuperScope lens, and he indicated that the price of the CinemaScope lens will be reduced in the near future. Lichtman made it clear, however, that his company will not relax its requirements for a suitable screen and stereophonic sound equipment in connection with the exhibition of CinemaScope pictures.

SuperScope, as it has already been reported in these columns, is a two-part system.

The first part, which is concerned with production, provides a method by which a motion picture shot with a normal camera and in normal photography can be converted into an anamorphic or so-called "squeeze" print in ratios ranging from 1.75 to 1 to over 3 to 1.

The second part, which is concerned with exhibition, provides a variable anamorphic projection lens that fits onto any projection machine. With this lens, the exhibitor, by a simple twist of a dial, can project an anamorphic picture in whatever ratio is compatible with the print being used.

At the demonstration, scenes were shown from Walt Disney's "Fantasia," MGM's "Knights of the Round Table," and several unreleased RKO pictures that had been photographed in conventional form.

In the showing of "Fantasia," a normal print was employed, and the SuperScope lens expanded the picture to a ratio of about 3 to 1. The picture was clear and bright and

the effect achieved was spectacular and magnificent. The spreading of a normal print in this fashion results in the images becoming distorted. A perfect circle, for example, becomes elliptical, and a normal size character becomes shorter and squatter, but all this makes little difference in a cartoon since the characters, as originally drawn, are distorted anyway. Joseph Tushinsky, who handled the demonstration, made it clear that normal prints of live-action pictures could not be used in the same manner because the living characters would look ludicrously short and fat.

With "Knights of the Round Table," Tushinsky, using different anamorphic prints, proved the flexibility of the SuperScope lens by showing clips of the picture in the standard CinemaScope ratio of 2.55 to 1; 2 to 1; 1.75 to 1; and the conventional 1.33 to 1. As the aspect ratios were switched down to conventional size, however, a portion of the picture was lost on each side. For instance, in a particular scene shown in an aspect ratio of 2.55 to 1, about ten characters are seen, but the same scene in an aspect ratio of 1.33 to 1 shows only about five characters. Mr. Tushinsky explained that in reducing the ratio of a picture shot with an anamorphic lens, the loss of some picture on each side cannot be avoided. In other words, the reduction of a CinemaScope picture to a lower ratio in effect reduced the scope.

In showing scenes from the different RKO pictures, including "Susan Slept Here," "The Big Rainbow," "Silver Lode" and "Son of Sinbad," Tushinsky explained that the pictures were shot originally with standard cameras, and that what was shown were anamorphic prints made with the SuperScope equipment. These clips were shown in different aspect ratios ranging from 1.75 to 1 to 2 to 1, and all were highly effective.

In explaining the advantages of an anamorphic print in ratios ranging from 1.75 to 2 to 1, Tushinsky said that, unlike regular wide-screen projection, which requires the use of special aperture plates that result in "cropping" and loss of light, the anamorphic prints are "cropped" in the laboratory, thus the picture in the print used by the exhibitor occupies the full frame and enables him to use a standard Academy aperture without loss of screen height or light.

Mr. Tushinsky recommended that the anamorphic prints provided through his system be confined to two aspect ratios—1.85 to 1 and 2.15 to 1. He explained that, with the variable SuperScope lens, either print could have its aspect ratio increased or decreased by about five per cent without any discernable distortion, and that the availability of either one of these "squeeze" prints would enable practically every exhibitor in the country to show anamorphic films in a ratio to fit his requirements.

Commenting on this recommendation, Irving Dillinger, the New Jersey Allied exhibitor leader, voiced his approval of the idea but expressed fear that the use of two such prints might further aggravate the already serious print situation. In the opinion of this paper, Mr. Dillinger has raised a very important question and it certainly should be given close study lest the exhibitors find themselves faced with more problems than they already face with regard to the print shortage. To be considered also is the possi-

(Continued on back page)

"Prisoner of War" with Ronald Reagan, Steve Forrest and Dewey Martin

(MGM, no rel. date set; time, 82 min.)

If this picture were intended to serve as an historical document, recording the cruelties and atrocities committed by Communists on American prisoners of war, it could be said that it is a first-rate record, for it has been directed and acted skillfully. It cannot, however, be called an entertainment, for the sufferings of the war prisoners in North Korea are reenacted so realistically and the cruelties inflicted are shown in such horrid detail that it will serve to sicken people rather than entertain them. It is claimed that the author interviewed former war prisoners to get his facts, but the Army has refused to cooperate with MGM in promoting the picture on the basis that what is shown is not an accurate portrayal. In any case it is a grim document and cannot be classified as entertainment. The photography is good:—

To help the Army learn whether reports of Communist cruelties to war prisoners are true, Ronald Reagan, a seasoned officer, agrees to dress as a corporal and to join a column of prisoners marching to a Red prison camp. He accomplishes this by bailing out of a plane over North Korea. A little over 100 of the 700 who had started the march manage to reach the camp alive. Reagan is assigned to a small, damp hut, along with 15 other prisoners, including Steve Forrest, Dewey Martin, and Darryl Hickman. The Communist captors begin their indoctrination under the guidance of Oscar Homolka, a Russian colonel and "guest advisor" at the camp, and Leonard Strong, a North Korean colonel. Martin is spotted quickly as a weakling, and Homolka, by plying him with good food and cigarettes, starts him toward becoming a "progressive." Martin's co-operation with the Reds is resented by the others, and his open defiance earns him a beating from his buddies. Yet he shows no sign of breaking. When Hickman is stricken with appendicitis, Reagan promptly labels himself a "progressive" so that he may gain the freedom of the camp and thus be enabled to steal badly needed surgical instruments. Paul Stewart, a captured Army doctor, sneaks into the hut after dark and performs a successful operation on Hickman. Forrest's leadership in a revolt against the Reds results in a number of prisoners being subjected to unspeakable atrocities until they agree to "confess" to all sorts of false charges. Only Forrest remains steadfast, despite the punishment, but he collapses when Homolka murders a small dog he (Forrest) had adopted in an unsuccessful effort to make him "confess." Forrest evens the score, however, by waylaying Homolka in an unguarded moment and secretly murdering him. With the first exchange of prisoners as a result of the peace talks, Reagan is assigned to prepare a list of those who are to be exchanged. He places his own name on a list of prisoners desiring to go to Russia, but the final list discloses his name among those who are to be repatriated while Martin's name is among those desiring to go to Russia. He remonstrates with Martin for turning traitor and gets into a fight with him, but during the struggle Martin whispers that he, too, was doing special espionage work. This revelation leaves Reagan surprised but pleased.

Henry Berman produced it, and Andrew Marton directed it, from a screenplay by Allen Rivkin.

Adult fare.

"Pride of the Blue Grass" with Lloyd Bridges, Vera Miles and Michael Chapin

(Allied Artists, April 4; time, 71 min.)

Although racing pictures as a rule go over with the public, this one has the added advantage of combining exciting action and human interest, as well as beautiful color photography in the Color Corp. of America process. The human interest is awakened by the heroine's love for a thoroughbred, and by her resisting a decision to destroy the horse after he stumbles and injures one of his legs. Her faith in the animal is proved when she nurses him back to health and he wins an important race. There is also a fairly appeal-

ing romance. The direction is skillful and so is the acting:—

Lloyd Bridges, a successful trainer of race horses, hopes some day to get a contract from a large stable of stake winners. Vera Miles arrives at the paddock with Gypsy Price, a thoroughbred, looking for Arthur Shields, whom her late father had known as a trainer, but she finds that he is now merely Bridges' stable boss, working with Michael Chapin, his son, an exercise boy with ambitions to become a jockey. Although reluctant at first, Bridges consents to stable Gypsy Price, even though Vera cannot pay him until she obtains a job. Gypsy Prince is eventually entered in a race, with Michael as his jockey, but he suffers a fall because of a loose bandage and injures a leg. Michael, too, is injured. The doctor orders that Gypsy Prince be shot, but Vera, confident that she can cure the horse, refuses. Meanwhile Bridges is employed as a trainer by Harry Cheshire, a wealthy stable owner, whose daughter (Margaret Sheridan) takes an interest in him. After a season with Cheshire, Bridges becomes fed up with him, particularly when he learns that Gypsy Prince had been entered in a race once again, with Michael up. When Gypsy Prince romps home the winner, Bridges gives up his job with Cheshire and takes Vera into his arms.

Hays Goetz produced it, and William Beaudine directed it, from a story and screenplay by Harold Shumate.

Family entertainment.

"Rails into Laramie" with John Payne, Mari Blanchard and Dan Duryea

(Universal, April; time, 81 min.)

Followers of western melodrama, photographed in color, should find this one satisfying, for the action is fast and it abounds in many exciting situations from which the hero emerges the winner. The story takes place immediately after the Civil War, and deals with the efforts of the hero, a Union Army man, to speed up the construction of a railroad, slowed down by gamblers and drunkards. There is considerable brutality in the action, and there is hardly any comedy relief. Dan Duryea is his usual competent self as the villain, while John Payne handles his heroic part well. The Technicolor photography is very good:—

Payne, a rugged Army sergeant, is sent to Laramie, Wyoming, to speed up construction of a railroad, slowed down by unsavory citizens. Upon his arrival he finds that those mainly responsible for the slow-down are Duryea, an ex-Civil War buddy of his, and Myron Healey and Lee Van Cleef, Duryea's henchmen, who operated the local saloons and gambling halls. Payne strikes up a friendship with Mari Blanchard, Duryea's saloon partner, and gets his facts from her. To combat the slow-down, Payne stops the construction work, figuring that the unemployment will cut down the business of the saloons. The town's merchants protest, but Harry Shannon, the judge, endorses Payne's plan. In retaliation, Duryea refuses to extend credit to any one and stirs up the angry workers to sabotage the railroad. Payne jails Duryea for inciting a riot, but he is acquitted when Payne, slugged and locked in a freight car, fails to appear against him at the trial. The sabotage continues and comes to a climax when the local marshal is killed to prevent his getting a message through to Cheyenne. Mari reveals that Van Cleef had committed the murder. Van Cleef is killed when he resists arrest, and Payne again jails Duryea as an accessory. At Mari's suggestion, Payne arranges for an all-women jury to try Duryea, and he is found guilty and convicted. Aided by Joyce McKenzie, his wife, Duryea escapes from jail and shoots Mari for her treachery. He then steals a train to make his getaway. Payne overtakes the train on horseback and, after a furious gun battle, kills Duryea. With law and order restored, and with Mari recovering from her wounds, Payne leaves Laramie with a promise to return to her after serving his hitch in the Army.

Ted Richmond produced it, and Jesse Hibbs directed it, from a screenplay by D. D. Beauchamp and Joseph Hoffman.

Chiefly for adults.

"The Mad Magician" with Vincent Price, Mary Murphy and Eva Gabor

(Columbia, no rel. date set; time, 73 min.)

Those who like gruesome melodramas should enjoy this one to their heart's content. In certain respects it is even more gruesome than "House of Wax," which was made by the same producer, Bryan Foy. There is considerable suspense in the story, which revolves around a distraught magician, who kills the man who had stolen his inventions, as well as his wife, and the tension is heightened by the fact that he finds it necessary to follow up the first killing with additional murders to do away with those who might betray him. In the end, of course, he is trapped and killed in a device of his own making. Vincent Price gives his usual skillful performance as the mad magician, and the manner in which he impersonates several of the other characters is believable. The picture is being made available to the exhibitors in either 3-D or 2-D. The photography is good:—

After years of working for Don Randolph, a manufacturer of magical illusions, Vincent Price decides to launch his own career as a magician, assisted by Mary Murphy, who is engaged to Pat O'Neal, a New York detective. Price scores a success in his initial appearance, but his career is cut short when Randolph obtains a court order that prohibits him from using the tricks he had invented because they were owned by Randolph. Already incensed at Randolph because Eva Gabor, his wife, had divorced him to marry the wealthy manufacturer, Price becomes furious over this latest action and murders him. Being a master at makeup, Price makes himself look like Randolph and disposes of his body by throwing it into a bonfire built by college students to celebrate a football victory. Still masquerading as Randolph, Price rents a room in the home of Jay Novello, whose wife, Lenita Lane, was a mystery story writer. There, Price's masquerade is discovered by his former wife, and he kills her to save himself from exposure. O'Neal, assigned to the case, suspects that the missing Randolph had murdered Eva, but other clues lead him to suspect also Price, against whom he can find no conclusive evidence. John Emory, another magician, discovers that Price is the murderer and seeks to take over his magical illusions in a blackmail attempt. Price kills him and, through a perfect masquerade, succeeds in impersonating him so that his disappearance will not be noticed. In the events that follow, O'Neal, Miss Murphy and Miss Lane come to the conclusion that Price had committed the murders and that he had covered up his crimes by masquerading as his victims. Price, aware that he had been found out, traps all three in his studio and plans to get rid of them in a fiery furnace he had invented as a magical illusion. But in a struggle with his intended victims he accidentally falls on a conveyor that wheels him into the burning inferno and cremates him.

Bryan Foy produced it, and John Brahm directed it, from a story and screenplay by Crane Wilbur.
Adults.

"The Iron Glove" with Robert Stack and Ursula Thiess

(Columbia, April; time, 77 min.)

Photographed in Technicolor, this swashbuckling adventure melodrama is a fairly good picture of its kind. Set in the 18th Century and revolving around the exploits of an adventurous Irish nobleman who supports the efforts of a Scottish prince to wrest away the throne from England's George I, the story itself follows a familiar pattern, but it provides enough intrigue, action, swordplay and excitement to satisfy the undiscriminating picture-goers. The picture is weak in marquee names, but the players are competent, with Robert Stack properly dashing as the Irish swordsman who risks his life to support and defend the Prince, played by Richard Stapley. The color photography is a definite asset:—

Stack, an Irish nobleman, is a strong supporter of Stapley, son of James II of Scotland, who had not given up hope of wresting the throne from George I of England. One night, in a London tavern, Stack hears Leslie Bradley, a Duke, loudly bespeaking the cause of Stapley and insulting the name of the King, despite warnings that any one talking treason will be arrested. When guards come to arrest Bradley, Stack promptly springs to his defense, but both are subdued and thrown into a cell. Bradley, apparently dying from wounds inflicted by the guards, begs Stack to take a bag of gold hidden in the lining of his coat and to use it to escort Ursula Thiess, his wife, to France, where Stapley had been given sanctuary by the French King.

Stack obtains the gold, manages to escape, and within hours is en route to France with Ursula. Stack does not guess, however, that all this has been a plot against him and Stapley. The tavern fight and Bradley's death were pure theatrics, and as for Ursula, she was an unmarried woman in Bradley's employ. In France, a French count secretly working for Bradley and collaborating with Ursula, makes several attempts to assassinate Stapley, but each time is thwarted by Stack's quick thinking. The climax to the intrigue comes when the Royalists, headed by Bradley, attempt to kidnap a princess Stapley intends to marry so as to keep him from having an heir. Ursula, now genuinely in love with Stack, comes over to his side and enables him to kill Bradley and to deliver the princess safely to Stapley.

It was produced by Sam Katzman, and directed by William Castle, from a screenplay by Jesse L. Lasky, Jr., DeVallon Scott and Douglas Heyes, based on a story by Robert E. Kent and Samuel J. Jacoby. Family.

"The Siege of Red River" with Van Johnson and Joanne Dru

(20th Century-Fox, April; time, 85 min.)

A good outdoor melodrama, photographed in Technicolor. Set in the days of the Civil War and revolving around the efforts of two Confederate spies to smuggle to the South a shipment of new Gatling guns stolen from the Union forces, the story holds one's attention from start to finish and the action is packed with considerable excitement. Worked into the proceedings in logical fashion is a rousing battle with warring Indians who attack a Union fort with the Gatling guns, which they had obtained from a renegade white. The romantic interest is pleasing, and there are some good comedy touches to relieve the tension. The direction and acting are competent, and the color photography tops:—

Aided by a group of Southern raiders, Van Johnson and Milburn Stone, Confederate spies, steal a shipment of newly invented Gatling guns from a Union troop train. Both then pose as operators of a medicine show wagon, in which they had concealed the guns, and they casually head for the Southern lines, performing along the way. En route they pick up Joanne Dru, a Union nurse, whose wagon had broken down, and they take her to her home in Baxter Springs, Kansas. A romance springs up between Johnson and Joanne, but she turns cool to him when he is questioned by Jeff Morrow, a Pinkerton detective searching for the stolen guns, and reveals that he is a conscientious objector from Boston who had bought his way out of the Confederate conscription. Morrow, still suspicious, wires his Boston office to check on Johnson's story. He then searches Johnson's medicine wagon, but Johnson, having anticipated such a move, had hidden the guns in Joanne's home without her knowledge. Meanwhile Johnson is approached by Richard Boone, a cattle foreman in the area, who reveals himself to be a contact hired to guide him through the Union lines. In a series of complicated events, Johnson manages to stow the guns in Joanne's hospital wagon, which is taken over by Stone and Boone on the outskirts of town. As they head for a rendezvous with Johnson, Boone murders Stone and, with Joanne and a sick Indian woman as hostages, heads for a Shawnee village where he sells the Gatling guns to the hostile Indians to help them in an attack on Fort Smith, a Union stronghold. By this time Johnson finds Stone's body and goes in pursuit of Boone, unaware that he himself had been discovered as a spy and was being trailed by a troop of cavalry. The soldiers catch up with Johnson at the same time that they learn of the impending Indian attack on Fort Smith. Johnson, though under arrest, distinguishes himself in helping the Union troops to capture the Gatling guns from the Indians and to turn it on them to beat back the attack. During the battle, Boone is killed. With Fort Smith saved, and with the Civil War in its last days, the commanding officer of the cavalry troop permits Johnson to escape. Joanne promises to wait for his return.

It was produced by Leonard Goldstein, and directed by Rudolph Mate, from a screenplay by Sidney Boehm, based on a story by J. Robert Bren and Gladys Atwater. Suitable for all.

bility that SuperScope prints of a particular picture might be made available also in stereophonic as well as one-track sound, in which case it would mean four types of prints that would have to be dealt with. Moreover, it must be remembered that insofar as the distributor is concerned there is an economic limit to the number of prints that may be processed on a particular picture.

As to the availability of pictures in SuperScope, Mr. Tushinsky said that RKO is preparing to release five completed pictures through his system, and that Paramount is considering the use of the process for "Elephant Walk." He claimed also that he is now in the midst of tests and negotiations with Columbia for a SuperScope treatment on "The Caine Mutiny"; with Samuel Goldwyn on the general release of "Hans Christian Andersen"; and with several independent producers releasing through United Artists.

There can be no question that SuperScope is a highly important development in view of the swing toward wide-screen presentations, and it offers the exhibitors, as well as the producers, definite advantages. To begin with, it offers the exhibitors an anamorphic projection lens that is easily attached to any projector, that can be adjusted to any aspect ratio desired, and that is priced at a cost that, for the present, is far below the cost of other anamorphic lenses. Secondly, SuperScope enables the producers to make their pictures available in either anamorphic or conventional form without the expense of double shooting, thus giving the exhibitor his choice of screen presentation. Thirdly, it will make anamorphic pictures available to the exhibitors with one-track sound. And, finally, it helps to establish the anamorphic picture as an industry standard, and should therefore hasten the day of standardization of the process.

Since both SuperScope and CinemaScope are anamorphic processes, comparisons are inevitable, and already claims are being made on both sides as to why and how one is superior to the other. The fact of the matter is that both are fine systems, and it is doubtful if the public will notice any difference between them in projection quality. There is a difference, of course, in that CinemaScope has a set aspect ratio of 2.55 to 1, while the aspect ratio of the SuperScope pictures will be variable. It may be argued that an aspect ratio of 2.55 to 1 makes for a more "startling" picture than one with a lower ratio. Granted that this is true, the fact remains that an exhibitor is controlled by the structural limitations of his theatre. Consequently, it seems practical to leave to his judgment the aspect ratio that will make for the best presentation in his theatre.

The other important difference between the two systems is that CinemaScope calls for compulsory stereophonic sound, while SuperScope will make the use of such sound optional. The SuperScope policy, of course, now strengthens the hand of those exhibitors who have been battling 20th-Fox's demands on stereophonic sound, either because they cannot afford the equipment or do not believe that such sound is essential. Many industryites now feel that 20th-Fox will have no alternative but to ease up on its stereophonic sound demands, but we may know more about this next Monday, on which day Spyros Skouras has scheduled a trade press conference for the purpose of discussing "important new advances in CinemaScope," and of making several announcements of "extreme significance."

THE SUPER PANATAR DEMONSTRATION

Demonstrated also this week at the RKO 86th Street Theatre in New York was the Super Panatar variable anamorphic projection lens, developed by Robert S. Gottschalk and owned by Panavision, Inc., of Hollywood.

This lens is similar to the Tushinsky SuperScope lens, but Gottschalk claims that it offers a sharper and better image from the standpoint of color. This was not evident at the demonstration, for scenes from "Knights of the Round Table" came through with a certain amount of fuzziness. The fault, however, might have been in the print, for some of the scenes seemed sharper and had better color definition than others.

The Super Panatar lenses had originally been quoted at a price of \$1,100 a pair, but Gottschalk told the press that the price would be reduced shortly. He did not, however, specify by how much. The lens will be distributed by the Radiant Manufacturing Company, and it is expected that within one month they will be produced at the rate of 50 lenses per day.

Whether the Super Panatar lens is as good or better than the SuperScope lens insofar as ease of operation is concerned could not be determined at the demonstration, but the end result on the screen was good.

"Carnival Story" with Anne Baxter, Steve Cochran and Lyle Bettger

(RKO, April; time, 94 min.)

The King Brothers have come through with a gripping adult melodrama in "Carnival Story," one that is loaded with sex, thrills and suspense, and is boldly frank in its depiction of an illicit love affair. It certainly is not a picture for the youngsters. Filmed in AVGA color, with prints by Technicolor, the picture was shot entirely in Germany. It is not a pleasing story, for one does not enjoy seeing a weak-willed woman dominated by a worthless fellow with animal instincts, but the good acting, the colorful background of a traveling American carnival, and the thrilling scenes of high-diving from a 110-foot ladder into a tank of water, give the picture a fascinating quality and grips one's attention throughout. Anne Baxter delivers perhaps the best performance of her career as the weak woman who stupidly allows herself to be dominated and repeatedly fooled by Steve Cochran. That she wins some measure of sympathy in the characterization is a credit to her fine acting. The picture has ingredients that make for popular appeal and, since it offers also many exploitation angles, it should prove to be a winner at the box-office:—

Cochran, advance man for a traveling carnival operated by Jay C. Flippen, obtains a dishwashing job for Anne, a German girl down on her luck, after he catches her picking his pocket. It soon becomes clear to Anne that Cochran expects more than gratitude from her, and she finds that he arouses her beyond her powers of resistance. Lyle Bettger, who did a high diving act, takes an interest in Anne and offers her a chance to join his act. While teaching her how to execute the perilous dive, he falls in love with her and asks her to marry him. Fearful of hurting Bettger, Anne asks Cochran for advice. She discovers what a heel he is when he suggests that she marry Bettger for his money while continuing to see him. After her marriage to Bettger, Anne finds that she still cannot resist Cochran. She continues to see him until Bettger catches them together. Bettger gives Cochran a severe beating and forces him to leave the show. In revenge, Cochran causes Bettger to plunge to his death by loosening a rung on the high ladder. The death is assumed to be accidental, and Anne carries on with the act. In due time Cochran comes to see her and, after spending the night with her, absconds with \$5,000 left to her by Bettger. The experience leaves Anne bitter, and shortly thereafter she is injured while doing a dive. During her recovery in a sanatorium, she is visited by George Nader, a friend of her dead husband, who persuades her to quit the act and marry him. But she changes her mind at the last minute and returns to the show. When Cochran comes into her tent and kisses her, she exultantly realizes that he no longer appealed to her. Cochran gets rough with her, only to be chased by Adi Berber, the show's half-witted strong-man, who was devoted to Anne. Berber traps Cochran on a ferris wheel and hurls him to his death. Berber surrenders to the police, and Anne sets out to start life anew with Nader.

Maurice and Frank King produced it, and Kurt Neumann directed it, from a screenplay by Hans Jacoby and Mr. Neumann, based on a story by Marcel Klauber and C. B. Williams.

Adults.

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SOME SIGNIFICANT CINEMASCOPE DEVELOPMENTS

Speaking to some 75 newspapermen at a luncheon conference held in New York on Monday, Spyros P. Skouras, president of 20th Century-Fox, as well as several other top executives of the company, reasserted their unswerving faith and confidence in CinemaScope as "the means to insure the future of the motion picture industry"; backed up this faith and confidence with facts and figures showing that pictures produced in CinemaScope were outgrossing regular 2-D pictures of comparable box-office components by at least 3 to 1; and accepted the challenge to the company's leadership in developing and fostering new motion picture techniques by making the following significant announcements:

1. That Bausch and Lomb has developed seven new CinemaScope camera lenses of focal lengths ranging from 13mm to 152mm, or in terms of horizontal field angles from 122 degrees to 18 degrees inclusive, resulting in previously unmatched flexibility, range and depth and making for a much finer overall picture quality than has yet been attained by any other camera.

2. That 20th Century-Fox is withdrawing from the marketing of CinemaScope projection lenses, in spite of the fact that it has not yet recovered large investments made to assure mass production of these lenses in order to launch CinemaScope on a world-wide scale.

3. That hereafter Bausch & Lomb will distribute the CinemaScope projection lenses to dealers and suppliers, and that the lenses will be offered to the exhibitors at a reduced price of \$1,095 for a small pair, and \$1,195 for a large pair.

4. That a series of demonstrations will be held throughout the country within the next thirty or forty days in all domestic exchange areas and principal cities of the world to exhibit the advances effected by the new CinemaScope camera lenses, and that these demonstrations will include scenes from a number of forthcoming CinemaScope pictures, including "Garden of Evil," "Broken Lance," "The Egyptian," "A Woman's World," "Untamed" and "There's No Business Like Show Business." Mr. Skouras emphasized that these lenses will be made available to all producers.

5. That the company will also demonstrate side by side, at the same time, the "vast difference" between four-track magnetic stereophonic sound and single-track optical sound so that the exhibitors might judge the superiority of stereophonic sound for themselves.

Asked to comment on whether or not 20th-Fox will accept the exhibitors' views as a result of these comparative sound tests, Skouras stated that, if the exhibitors are overwhelmingly in favor of single-track optical sound after the demonstrations, their views will be given every possible consideration.

Mr. Skouras made it clear that his company whole-heartedly welcomes new projection processes, and he cited such recent developments as SuperScope and SuperPanatar. He said that he had not yet seen VistaVision but had heard that it is a worthy contribution to photographic clarity of motion pictures. He pointed out that VistaVision is not based on the anamorphic principle, but that to popularize it Paramount will resort to converting VistaVision pictures into anamorphic prints.

(Continued on back page)

MORE ON MISGUIDING THE EXHIBITORS

On March 7, I sent the following letter to Harry Arthur, Jr., board chairman of the Southern California Theatre Owners Association:

"Dear Harry:

"I have just received and read your March 5 announcement and a copy of the resolution that your board of directors adopted at your March 4 meeting, commending Barney Balaban for making available to the motion picture industry his 'newly perfected VistaVision process, at 'no profit whatsoever to Paramount.'

"Just what has Barney Balaban offered to the industry? I was present at the Hollywood demonstration at the Paramount studio and to this moment I have not been able to figure out what that offer has been. Perhaps I missed something. If so, will you please enlighten me?

"Harry, believe me, this query is not prompted by a facetious spirit. I am serious. Because of my early technical training, I pride myself on the fact that I understand all technical developments in the exhibition of pictures by the new processes, and I feel that, because of that training, I am better able to write about them than any other writer in the picture business. As you well remember I wrote about sound, television, color and even wide-screen pictures when the late William Fox was trying to develop this sort of picture. Unless you enlighten me as to what Balaban has offered to the industry, I shall feel as if I have failed the exhibitors.

"I should like to have your reply so that I may print it along with the resolution of your board, of which you are the chairman.

"Sincerely yours,

"P. S. HARRISON"

Under date of March 16, Mr. Arthur sent me the following reply:

"Dear Pete:

"It was good to hear from you concerning our Association's expression of appreciation to Paramount for its proferring of its Vistavision to the motion picture industry without profit to the company itself.

"Our appreciation for such a gift to the industry in no way reflects against the actual contribution which CinemaScope has made to the industry. Neither did it laud the actual qualities of Vistavision. At the time of our board meeting, when the resolution of appreciation was voted, we had not seen demonstrations of Vistavision, and our expression was merely to compliment Paramount on its wish to pass the benefits of its research and development to the industry as a whole, without selfish gain.

"Since that time, however, we have seen a demonstration of Vistavision, and we are even more enthused. I am no technician—I see only what I see, and I have seen countless improvements in projection techniques in my 39 years in the business. In my humble opinion, Pete, Vistavision is far superior to CinemaScope. It is much more definitive. It is brighter, and it possesses much more of a three-dimensional quality and is more realistic in its illusion than is CinemaScope. Further, it does not give one the feeling that the top of the picture has been hammered down as does CinemaScope.

"But the issue of Vistavision versus CinemaScope is not the issue, as you must be aware. The issue, plainly and

(Continued on back page)

MORE ON MISGUIDING THE EXHIBITORS

(Continued from back page)

"You discuss CinemaScope, Spyros Skouras and stereophonic sound, but my question was not concerned with any of them. All that I sought to learn from you is this: What has Paramount offered to exhibition in VistaVision to deserve the glowing endorsement of you and your board, as well as high praise for Paramount's magnanimity?"

"Since I, too, have seen a demonstration of VistaVision and have been able to form an opinion of what it means to exhibition, let us analyze what you have to say in your letter about the process. You say: 'I see only what I see, and I have seen countless improvements in projection techniques in my 39 years in the business. In my humble opinion, Pete, VistaVision is far superior to CinemaScope. . . .'

"It is apparent to me, Harry, that you are making the same mistake that other exhibitor leaders have made in that you describe VistaVision as being competitive to CinemaScope. In your case the mistake is even more glaring, for, unlike some of these other leaders, you have seen VistaVision demonstrated and should, therefore, know what the process entails.

"After pointing out that you have seen 'countless improvements in projection techniques' in the 39 years that you have been in the business, you go on to describe VistaVision in glowing terms. From what you say, there can be no question that VistaVision, as you see it, is a projection technique. And that is where you are all wrong.

"Since you have not enlightened me, Harry, permit me to enlighten you. VistaVision is not a projection technique in any way, shape or form. To call it that merely adds to the misconception that already exists in the minds of many exhibitors—a misconception that is giving them unwarranted hope of being able to offer their patrons a startling new wide-screen process that will not only be competitive to CinemaScope but also will require no investment in new equipment.

"VistaVision, Harry, is no more than a photographic technique, one that provides a better quality picture when projected on the screen in that it has less fuzziness and grain. The size or the shape of the picture projected has absolutely nothing to do with VistaVision. A release print of a VistaVision picture is of the same dimensions as all conventional release prints—35 mm. When projected by the exhibitor in the conventional way, the result is a conventional size picture in the standard aspect ratio of 1.33 to 1. Like any other conventional picture, a VistaVision picture can be projected in wide-screen form. But to do this an exhibitor will require the usual wide-angle lens, special aperture plates and, of course, a wider screen. It is not possible to project a VistaVision picture in wide-screen form without this extra equipment.

"That you are laboring under a misapprehension as to what VistaVision can do is indicated in the third paragraph of your letter, where you compare it with CinemaScope. There is no question in my mind that you make the comparison because, at the demonstration, you saw clips of VistaVision pictures projected in anamorphic form and in aspect ratios similar to CinemaScope. In order to accomplish this, Paramount had arranged with the Tushinskys, owners and inventors of the SuperScope anamorphic process, to convert the clips you saw into anamorphic or so-called 'squeeze' prints, which were then projected on the screen through the SuperScope variable anamorphic lens. In other words, Harry, the size and shape of the pictures you saw at the demonstration were made possible through the Tushinsky SuperScope process, and cannot be attained by VistaVision itself. What SuperScope did for the VistaVision pictures you saw, it can do for the pictures of any other studio, no matter what kind of a camera is used to photograph the picture.

"To put it quite simply, the praise that you and your board of directors have heaped on VistaVision belongs to SuperScope.

"VistaVision, Harry, is a fine technical advancement in the field of photographing moving pictures, and credit certainly is due Paramount for passing on the benefits of its research and development to the industry as a whole, but before you laud Paramount for making it available 'without selfish gain' and without any one 'having to pay royalties,' you should first establish if Paramount has a process that

has been or can be patented, for unless it owns or can own such a patent, it is not giving up anything that, if used by others, could bring it royalties. And if it had patents, who would pay the royalties? The exhibitors? Not on your life! It would have been the producer. To my knowledge Paramount has not filed a patent application on VistaVision, and the reason for it may be that the process is not patentable. Consequently, Paramount's magnanimity in giving the process to the industry is just so much hot air.

"As to your hailing VistaVision as a 'gift' insofar as the exhibitors are concerned, there is no need for me to make any comment, for I have already shown that there is nothing about VistaVision that will enable the exhibitors to show pictures either in wide-screen or anamorphic form without the purchase of special equipment.

"What is really amazing about your letter, however, is your admission that you and your board had endorsed VistaVision before seeing it and without knowing what it was. How can you expect the members of your organization to have faith in the judgment of you and your board when you admit that you endorse processes without first examining them to learn what they are and how they might benefit the exhibitors?"

"I give you credit for one thing—for your sincerity in admitting that you endorsed the Paramount 'gift' without knowing what it was. But I cannot give you any credit for wisdom. You are supposed to be a clear-headed business man and yet you proceeded to do something in a most unbusiness-like way.

"In taking issue with you on your endorsement of VistaVision, it is not my object to underrate the value of that process as a photographic technique; my purpose is to present to the exhibitors information that will guide them and enable them to determine whether what is offered to them will benefit them or not.

"As to CinemaScope, it is not necessary for me to present any facts about that process, for CinemaScope pictures have been playing long enough to enable each exhibitor to determine for himself whether to install the system or not. If he believes that the cost is prohibitive, that is his right and privilege, and he can determine that without any further guidance from HARRISON'S REPORTS. By the same token, it is not necessary, as you suggest, for me to give some of my 'very fine advice and counsel to Spyros Skouras.' It is his right and privilege to insist on how his company's CinemaScope pictures must be presented in the theatres, and whether or not he is doing the right thing in resisting exhibitor opposition to his demands is something that he can determine without my advice and counsel. The important thing to remember about the battle between Skouras and the exhibitors is that he cannot force his pictures on them, while they in turn do not have to accept them. And let us not forget that, while many exhibitors are opposed to Skouras' adamant stand, there are many others who are squarely behind him. It is not a matter of united exhibitor opposition; their opinions are divided, even among the exhibitor leaders.

"As is your right and privilege, Harry, you have been in the forefront in battling against Skouras' demands concerning CinemaScope, but in your zeal to combat him I fear that you have unwittingly embraced VistaVision in a manner that is harmful, for the wording of the glowing resolution passed by your board, coupled with your own subsequent laudatory comments, which were publicized widely in the trade papers, have served to add to the misconception that VistaVision is a wide-screen projection process; that it is competitive to CinemaScope and that it will cost the exhibitors nothing. This misconception serves to give many hard-hit exhibitors false encouragement, which is something that they can do without in their present predicament.

"Knowing you as I have for many years, Harry, I am confident that it was not your intention to misguide the exhibitors. And lest Paramount use your board's endorsement as a means to demand stiffer terms from the exhibitors on VistaVision pictures, you should either rescind the resolution or issue a statement that would inform the exhibitors clearly that VistaVision is no more than a photographic process and that VistaVision pictures cannot be shown in wide-screen or anamorphic form without special equipment, as erroneously indicated by you and your board.

"Very sincerely yours,

"P. S. HARRISON"

"Knock on Wood" with Danny Kaye and Mai Zetterling

(Paramount, no rel. date set; time, 103 min.)

The general run of audiences should get many a hearty laugh out of this highly amusing comedy, which has been photographed in Technicolor. As an American ventriloquist who unwittingly becomes involved in an international espionage plot while appearing in Europe, Danny Kaye romps through the "whacky" plot in his inimitable style, and his clowning keeps the audience in a mirthful mood from start to finish, particularly when he becomes the object of a chase on the part of two rival spy gangs. The film is packed with hilarious situations, outstanding of which is the sequence where Kaye, while dodging his pursuers, becomes involved with a Russian ballet troupe performing on a London stage. The manner in which he gets himself suspected as a maniacal murderer is a fine bit of comic invention. Worked into the fast-moving proceedings to good effect are several songs, the best of which is the one sung by Kaye when, to escape from the police, he poses as an Irishman and joins a drinking bout with a group of Sons of Hibernia. Mai Zetterling, the Swedish film star, is charming as a lady psychiatrist who wins Kaye's heart. All in all, it is a top comedy, and it should do top business.

The story opens in Paris, where members of a spy ring learn that Kaye is about to leave for Zurich to visit a psychiatrist because of his fear of marriage. Having stolen the blueprints of a deadly secret weapon, they stuff the plans into the heads of two of Kaye's ventriloquial dummies so that he would unknowingly transport the documents to an agent in Switzerland. Upon arriving in Zurich, Kaye is given psychiatric treatment by Mai, a woman doctor, with whom he falls in love. Meanwhile a rival spy gang had learned that Kaye had transported the plans, and he soon becomes involved with the agents of both rings when they ransack his room. Complications arise when the agents kill each other in the struggle to obtain the plans, and Kaye is suspected of committing the murders. He is forced to flee to evade arrest, and after many zany adventures, during which the police and spies pursue him to London, he unwittingly traps the spies, becomes a hero, and wins Mai's heart.

It was written, produced and directed by Norman Panama and Melvin Frank.

Suitable for all.

"Elephant Walk" with Elizabeth Taylor, Dana Andrews and Peter Finch

(Paramount, June; time, 103 min.)

There is no denying that this Technicolor melodrama, which was filmed to a large extent in Ceylon, has been provided with an exotic setting and colorful authentic backgrounds, but the picturesque values are not enough to overcome a story that fails to strike a realistic note, lacks a genuine dramatic punch, and is, for the most part, slow-paced. It is at best no more than a fair entertainment that will require selling and will have to depend on the popularity of the leading players. The only worthwhile excitement in the picture, and certainly the most outstanding sequence, is where a herd of maddened elephants invade a lavish plantation mansion and leave it in ruins. This sequence is indeed novel and worthy of exploitation. The acting is competent enough, and so is the direction. The color photography is tops:—

After a whirlwind courtship in London, Elizabeth Taylor marries Peter Finch, who had just inherited a vast tea plantation in Ceylon. She returns with him to the plantation and finds herself the only white woman present among Finch's friends — all men, who used the plantation's palatial mansion as a sort of club house for heavy drinking parties. She finds also that her husband and the native servants were still under the domination of the memory of his dead father, a strong-willed man whose stubbornness knew no bounds, even to the point of building the mansion across a path used by elephants to reach a water hole. The elephants resented the blockade and constantly threatened to break through the mansion's protective walls. As time passes by, Elizabeth finds her husband more interested in his cronies than in her. In her loneliness, she finds solace in the company of Dana Andrews, an American associate of Finch's, and she finally decides to leave the plantation with Andrews when life with Finch becomes unbearable. A sudden outbreak of cholera

prevents her departure, and as the epidemic spreads she gains new respect for Finch because of his efforts to save the natives' lives. Meanwhile the elephants, desperately in want of water, crash down the walls and stampede through the mansion, leaving it in ruins. This catastrophe serves to reunite Elizabeth and Finch, and they start planning to rebuild the plantation and their lives.

It was produced by Irving Asher, and directed by William Dieterle, from a screenplay by John Lee Mahin, based on the novel by Robert Standish.

Unobjectionable morally.

"Prince Valiant" with James Mason, Robert Wagner and Janet Leigh

(20th Century-Fox, April, time, 100 min.)

Excellent! For sheer beauty of Technicolor photography, lavish medieval settings and exquisite outdoor scenery, this spectacular CinemaScope production is alone worth the price of admission, but what is even more important is the fact that it is one of the most exciting and thrilling action-filled romantic adventure melodramas ever brought to the screen. Set in the days of King Arthur and his Knights of the Round Table, the story is a fascinating account of the adventures of a courageous young Viking Prince, who sets out to regain the throne of Scandia for his aged father, who had been deposed by a Viking traitor and who had been given sanctuary by King Arthur. Just how the young man attains his objective makes for some of the most thrilling deeds of derring-do ever seen in a motion picture, and even though his exploits are for the most part incredulous, they have been staged in a manner that is vastly entertaining. Of the many highly melodramatic sequences, the most spectacular is the battle at the castle in Scandia, where the young hero, in a super-human effort to save his captured parents from execution, virtually turns himself into a one-man army as he kills Viking warriors right and left and uses fire to roast them to death while his supporters help his family to regain rightful possession of the throne. Equally spectacular and exciting is the hero's duel to the death with a treacherous Knight at King Arthur's court. A most thrilling sequence is the jousting tournament in which the mounted Knights rush at each other with blunt lances. Important, too, insofar as audience acceptance is concerned, is the fact that the dialogue is modern and not of the flowery type generally employed in pictures of this kind. There is also a pleasing romantic interest and good touches of comedy. Robert Wagner is a human dynamo as Prince Valiant, the hero, and James Mason is a slick villain as the treacherous Black Knight. Janet Leigh, Debra Paget, Sterling Hayden, Victor McLaglen, Donald Crisp and Brian Aherne are among the others in the huge cast who contribute colorful characterizations. The CinemaScope process not only heightens the excitement and the thrills, but it also gives the magnificent settings and scenery a sweep and grandeur that is nothing short of breathtaking.

Briefly, the story opens with King Aguar of Scandia (Donald Crisp), given refuge by King Arthur (Brian Aherne), learning that the Black Knight, a pretender to King Arthur's throne, had revealed his whereabouts to Sligon, the Viking traitor who had overthrown him, in exchange for aid from Sligon. Aguar decides to send Prince Valiant, his son, to Camelot to become a Knight at King Arthur's court and to enlist support in a drive to oust Sligon. After many adventures in which he barely misses death at the hands of the mysterious Black Knight, Valiant reaches Camelot, where he is befriended by Sir Gawain (Sterling Hayden), who trains him for knighthood. He meets also Sir Brack (James Mason), who shows more than a vague interest in his family's whereabouts. In the course of events, Valiant falls in love with Princess Aleta (Janet Leigh), but through a misunderstanding Sir Gawain thinks that she is in love with him. In due time, through the machinations of Sir Brack, who proves to be the Black Knight, Valiant and his family are captured and imprisoned by Sligon. But the young man succeeds in breaking out of his cell and defeating Sligon's forces, after which he returns to Camelot, exposes Sir Brack, and kills him in a duel. It ends with his being knighted by King Arthur and with his winning Aleta as his bride.

It was produced by Robert L. Jacks, and directed by Henry Hathaway, from a screenplay by Dudley Nichols, based on the widely-read syndicated story by Harold Foster.

Excellent for all.

SOME SIGNIFICANT CINEMASCOPE DEVELOPMENTS

(Continued from front page)

Of the different systems that have so far been developed, Skouras left no doubt that he considers CinemaScope the best of the lot, but he declared emphatically that, if anything better than CinemaScope comes along, his company will support it 100 per cent.

"Our company," said Skouras, "is dedicated to the survival and continuing health of theatres everywhere. CinemaScope has made this not just a hope but a reality. Every theatre in the United States which has played a CinemaScope picture has made a profit.

"We have said this before and we now re-state that 20th Century-Fox guarantees a profit to every exhibitor on every CinemaScope picture.

"This kind of blanket assurance is without parallel in the motion picture industry. It is living proof that we have the same unswerving faith and confidence in CinemaScope today as we had the day we first saw it."

A strong and spirited defense of 20th-Fox's CinemaScope policy was offered by Al Lichtman, the company's director of distribution, who stressed that the company has refused to bow to the demands of exhibitors to show CinemaScope pictures in any way they see fit because to do so would "bastardize" a medium that has been designed to enable theatres to provide better entertainment and to combat other forms of entertainment, particularly TV. He pointed out that complaining exhibitors who have installed full CinemaScope equipment are now its foremost champions as a result of their successful experiences, and that 2,793 theatres in the United States and Canada had CinemaScope installations as of March 20. He cited also the fact that the cost of the equipment has come down considerably, and that a small theatre now can install full CinemaScope equipment for as little as five to six thousand dollars.

Earl I. Sponable, the company's research director, stated that, in his opinion, a variable prismatic anamorphic lens does not give as good a result as a fixed anamorphic lens, such as the CinemaScope lens. But he pointed out that, since other distributors probably will offer anamorphic pictures in varied aspect ratios, 20th-Fox will encourage manufacturers to develop a device that can be attached to a CinemaScope projection lens and thus permit the exhibitors to utilize it for anamorphic pictures in lower ratios. Mr. Sponable told this writer that the cost of such an adaptor should be nominal.

Lack of space prohibits a more extensive report on the significant facts and figures presented by Skouras and his top aides in defending their CinemaScope policies and in holding that it is the only medium thus far developed that will "serve to bring a lasting and golden era to our business." There is no question, however, that the recent introduction of competitive anamorphic systems offers a challenge to CinemaScope's leadership and that 20th-Fox has accepted that challenge in a determined effort to maintain its leadership. All this, of course, will serve to heighten competition, which in turn cannot help but benefit exhibition.

MORE ON MISGUIDING THE EXHIBITORS

(Continued from front page)

simply, is that Paramount has seen fit to develop a furtherance of the wide-screen process, utilizing its own technicians and engineers coupled with efforts of outside technicians and inventors, to perfect something which is good for the industry, and that it has further seen fit to make it available to the entire industry at no profit whatever.

"There will likely be numerous other wide-screen developments equally as good as Vistavision. I sincerely hope so, because every development and improvement means better projection, better quality, and more widespread appreciation of motion pictures as an entertainment medium. And we can only hope that, as these developments eventuate, they too will be made available to us on terms which preclude selfish profit to major companies, and therefore, at prices all in the industry can afford.

"Paramount has made Vistavision available to the industry without our having to pay royalties, and with no obliga-

tion whatever. In other words, we can use it or not, as we see fit. It is not necessary to purchase special lenses, or any particular lens, and we can use one-track sound, three-track sound, or twenty-track sound, as we see fit, based upon our own intelligent and efficient operation of our own theatres.

"There is no dictation here that we must have this, we must employ this, we must follow certain dictates. It is ours to accept or reject, to use in part or en toto, according to our own desires. It is a 'gift'—if we may call it such, which affords us the privilege of using our own discretion.

"The technical aspects of the two processes in question, at the moment, is something we'd prefer to leave to the experts such as those now working in the industry to develop perfection, and to advisory technical experts such as your background indicates you might well do.

"Our appreciation to Paramount for Vistavision is a strictly moral issue, and in no way is intended to deprecate CinemaScope's pioneer development, or its qualities, good or bad.

"Our argument with CinemaScope concerns itself with the fashion in which it is being marketed. Skouras, as we all know, is a man of wide experience, and he and his company have courageously developed a great boon to us all. But he is far from infallible, and he may be wrong in his insistence that his form of stereophonic sound is a 'must' to accompany CinemaScope. His insistence constitutes a real hardship upon many small exhibitors, and upon the drive-in theatres of the nation, which is prohibitive to many of them because of the tremendous costs involved.

"Granted Skouras may be a fine and capable executive and a man who is a friend of the industry, but in our opinion he is wrong in making outright demands upon the exhibitors who plays his pictures: demands which too many of them cannot possibly meet, credit or no credit.

"One thing must be remembered in the final analysis, Pete:—any improvement in our industry is aimed at but one objective, and that is to please and satisfy the public of the nation. It is only the public itself which can tell us what it wants, and what it does not want. The creation of standards for any new invention which can help our business must be left to the public.

"It may be that the public will insist on four-track stereophonic sound. Then again perhaps it will be completely satisfied with wide-screen projection and single track sound. How can Skouras—or we—tell, until we have asked them to view the various methods and tell us its preference?

"If, as you indicate in your letter, Pete, you wish to publish this letter, you have my permission to do so, but I should appreciate your publishing it in full rather than partially.

"We earnestly suggest that now may be the time to give some of your very fine advice and counsel to Spyros Skouras. We believe it more essential now than at any other time that he withdraw from his position concerning the equipment he demands in presenting CinemaScope, and give all exhibitors an opportunity to exercise their own initiative and discretion in the operation of their own theatres.

"Best personal regards to you, and continued success in your efforts to remain impartial in the conduct of your business and our industry.

"Cordially yours,

"SOUTHERN CALIFORNIA THEATRE OWNERS ASSOCIATION

(signed) "HARRY ARTHUR—Chairman"

Under date of March 30, I sent Mr. Arthur the following reply:

"Dear Harry:

"I have received your letter of March 16, in reply to my letter of March 7, and after reading its contents carefully I find that you have not yet enlightened me as to just what Barney Balaban has offered to the industry. Instead of making clear to me just what there is about Vistavision that warranted a resolution from your board of directors hailing the process as giving 'new life' to the exhibitors and commending Balaban for making it available to the industry at 'no profit whatsoever to Paramount,' you treat on matters that were neither contained nor hinted at in my letter.

(Continued on inside page)

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXVI

NEW YORK, N. Y., SATURDAY, APRIL 3, 1954

No. 14

(Partial Index No. 2 — Pages 30 to 52 Inclusive)

Title of Pictures	Reviewed on Page
Bait—Columbia (79 min.)	30
Battle of Rouge River—Columbia (71 min.)	34
Beat the Devil—United Artists (92 min.)	38
Bitter Creek—Allied Artists (74 min.)	43
Carnival Story—RKO (94 min.)	52
Casanova's Big Night—Paramount (86 min.)	39
Dangerous Mission—RKO (75 min.)	35
Dragonfly Squadron—Allied Artists (84 min.)	39
Drive a Crooked Road—Columbia (83 min.)	46
Executive Suite—MGM (104 min.)	35
Fangs of the Wild—Lippert (74 min.)	44
Genevieve—Univ.-Int'l (86 min.)	31
Golden Mask, The—United Artists (88 min.)	42
Iron Glove, The—Columbia (77 min.)	51
Loophole—Allied Artists (80 min.)	34
Ma and Pa Kettle at Home—Univ.-Int'l (81 min.)	42
Mag Magician, The—Columbia (73 min.)	51
New Faces—20th Century-Fox (98 min.)	30
Night People—20th Century-Fox (93 min.)	44
Paris Playboys—Allied Artists (62 min.)	42
Phantom of the Rue Morgue—Warner Bros. (80 min.)	39
Pride of the Blue Grass—Allied Artists (71 min.)	50
Prisoner of War—MGM (82 min.)	50
Racing Blood—20th Century-Fox (76 min.)	46
Rails into Laramie—Univ.-Int'l (81 min.)	50
Rhapsody—MGM (115 min.)	31
Riding Shotgun—Warner Bros. (75 min.)	43
Rose Marie—MGM (104 min.)	38
Saint's Girl Friday, The—RKO (68 min.)	46
Saskatchewan—Univ.-Int'l (86 min.)	34
Scarlet Spear, The—United Artists (78 min.)	47
Siege of Red River, The—20th Century-Fox (85 min.)	51
Stormy, the Thoroughbred—Buena Vista (45 min.)	47
Tennessee Champ—MGM (72 min.)	30
World for Ransom—Allied Artists (82 min.)	38
Yankee Pasha—Univ.-Int'l (84 min.)	43

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1952-53

5335 Texas Badman—Wayne Morris (62 m.)	Dec. 20
5315 The Golden Idol—Johnny Sheffield	Jan. 10
5331 Yukon Vengeance—Kirby Grant	Jan. 17

(End of 1952-53 Season)

Beginning of 1953-54 Season

5403 Royal African Rifles—Hayward-Hurst	Sept. 27
5407 Jennifer—Lupino-Duff	Oct. 25
5406 Jack Slade—Stevens-Malone	Nov. 8
5422 Vigilantes Terror—Elliott (70 m.)	Nov. 15
5402 Fighter Attack—Hayden-Page	Nov. 29
5408 World for Ransom—Duryea-Lockhart	Jan. 31
5405 Highway Dragnet—Bennett-Conte	Feb. 7
5423 Bitter Creek—Elliott (72 min.)	Feb. 21
S1 Riot in Cell Block 11—Brand-Osterloh	Feb. 28
5418 Paris Playboys—Bowery Boys	Mar. 7
5400 Mr. Potts Goes to Moscow—Homolka-Gray	Mar. 14
S2 Dragonfly Squadron—Hodiak-Britton	Mar. 21
5414 Loophole—Sullivan-Malone	Mar. 28
5410 Pride of the Blue Grass—Bridges-Miles	Apr. 4
5426 The Desperado—Wayne Morris (formerly "Cheyenne Crossing")	Apr. 11
5404 Arrow in the Dust—Hayden-Gray	Apr. 25

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

621 Paris Model—Maxwell-Goddard	Nov.
622 Prisoners of the Casbah—Grahame-Romero	Nov.
617 Gun Fury—(3D) Hudson-Reed	Nov.
626 Killer Ape—Weissmuller	Dec.
618 The Nebraskan—Carey-Haynes (3D)	Dec.
628 Drums of Tahiti—(3D) O'Keefe-Medina	Jan.
624 Bad for Each Other—Heston-Scott	Jan.
620 El Alamein—Scott Brady	Jan.
627 Singin' in the Corn—reissue	Jan.
619 Paratrooper—Ladd-Genn	Jan.
623 The Wild One—Brando-Murphy	Feb.
625 Charge of the Lancers—Goddard-Aumont	Feb.
630 Miss Sadie Thompson (2-D or 3-D)— Hayworth-Ferrer-Ray	Feb.
631 It Should Happen to You—Holliday-Lawford	Mar.
637 Battle of Rogue River—Montgomery-Hyer	Mar.
639 Bait—Haas-Moore-Agar	Mar.
629 Jesse James vs. The Daltons (3-D)— King-Lawrence	Apr.
638 Drive a Crooked Road—Rooney-Foster	Apr.
634 The Iron Glove—Stack-Theiss	Apr.

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5302 The Man from Cairo—George Raft	Nov. 27
5304 Terror Street—Dan Duryea	Dec. 4
5318 Limping Man—Lloyd Bridges	Dec. 11
5317 White Fire—Brady-Castle	Jan. 1
5321 Hollywood Thrill Makers—James Gleason	Jan. 15
5305 Black Glove—Alex Nicol	Jan. 29
5325 Queen of Sheba—special cast	Feb. 12
5324 We Want a Child—special cast	Feb. 19
5309 Blackout—Dane Clark	Mar. 19
5311 Fangs of the Wild—Chaplin, Jr.-Dean	Apr. 2
5310 Heat Wave—Nicol-Brooke	Apr. 16
5328 Monster from Beneath the Sea— Kimbell-Wade	May 7
5308 The Cowboy—Documentary	May 14

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

407 All the Brothers Were Valiant— Taylor-Granger-Blyth	Nov.
408 Kiss Me Kate—Grayson-Keel	Nov.
409 Escape from Fort Bravo—Holden-Parker	Dec.
410 Easy to Love—Williams-Martin-Johnson	Dec.
412 Give a Girl a Break—The Champions-Reynolds	Jan.
413 Knights of the Round Table— Taylor-Gardner (C'Scope)	Jan.
414 The Great Diamond Robbery—Red Skelton	Jan.
415 Saadia—Wilde-Ferrer-Gam	Feb.
416 The Long, Long Trailer—Ball-Arnaz	Feb.
417 Tennessee Champ—Winters-Martin-Wynn	Mar.
418 Rose Marie—Blythe-Lamas-Keel (C'Scope)	Mar.
419 Gypsy Colt—Bond-Dee-Corcoran	Apr.
420 Rhapsody—Taylor-Gassman	Apr.
423 Executive Suite—all-star cast	Apr.
421 Flame and the Flesh—Turner-Angeli	May
422 Prisoner of War—Reagan-Martin	May
424 The Student Prince—Blyth-Purdum (C'Scope)	May
425 Men of the Fighting Lady—Johnson-Pidgeon (formerly "Panther Squadron 8")	June
428 Betrayed—Gable-Turner-Mature	July
Gone With the Wind—reissue	July
429 Her Twelve Men—Garson-Ryan	Aug.
426 Seven Brides for Seven Brothers— Powell-Keel (C'Scope)	Aug.
427 Valley of the Kings—Taylor-Parker	Not set
430 Brigadoon—Kelly-Johnson-Charisse (C'Scope)	Not set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5303 War of the Worlds—Barry-RobinsonOct.
5304 Little Boy Lost—Bing CrosbyOct.
5305 Those Redheads from Seattle (3D)—
Fleming-MitchellOct.
5329 Those Redheads from Seattle (2D)Oct.
5306 Flight to Tangier (3D)—Fontaine-Palace....Nov.
5331 Flight to Tangier (2D)Nov.
5307 Botany Bay—Ladd-MedinaNov.
5309 Here Come the Girls—Hope-ClooneyDec.
5308 Cease Fire (3D)—G.I.'s in KoreaJan.
5312 Forever Female—Rogers-Holden-DouglasJan.
5313 Alaska Seas—Ryan-SterlingJan.
5311 Jivaro—Lamas-FlemingFeb.
5310 Money from Home (3D)—Martin & LewisFeb.
5330 Money from Home—(2D)Feb.
5314 Red Garters—Clooney-MitchellMar.
5315 The Naked Jungle—Parker-HestonMar.
5316 Casanova's Big Night—Hope-FontaineApr.
5351 Javanese Dagger—
English-made featurette (27 m.)May
5352 Falstaff's Fur Coat—
English-made featurette (27 m.)May
5353 The Missing Passenger—
English-made featurette (27 m.)May
5354 The Final Twist—
English-made featurette (27 m.)May
5355 The Sable Scarf—
English-made featurette (27 m.)May
5356 The Wedding Gift—
English-made featurette (27 m.)May
5317 Elephant Walk—Taylor-AndrewsJune
5318 Secret of the Incas—Heston-SumacJune

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 404 Marry Me Again—Wilson-CummingsOct.
488 Out of the Past—reissueOct.
487 Follow the Fleet—reissueOct.
405 Louisiana Territory—(3D) DocumentaryOct.
461 Decameron Nights—British-madeNov.
452 Best Years of Our Lives—reissueJan.
409 Killers from Space—Graves-BestarJan.
407 French Line—(3D) Russell-RolandFeb.
469 Rachel and the Stranger—reissueFeb.
494 Rob Roy—Todd-JohnsFeb.
470 Valley of the Sun—reissueFeb.
408 She Couldn't Say No—Mitchum-Simmons
(formerly "She Had to Say Yes")Feb.
410 Dangerous Mission—Mature-LaurieMar.
471 Tall in the Saddle—reissueMar.
472 The Enchanted Cottage—reissueMar.
Carnival Story—Baxter-CochranApr.
Son of Sinbad—Robertson-ForrestApr.
411 The Saint's Girl Friday—HaywardApr.
473 Mr. Blandings Builds His Dream House—reissue .Apr.
474 They Won't Believe Me—reissueApr.
493 Pinocchio—reissueApr.
Susan Slept Here—Powell-Reynolds-FrancisMay
Silver Lode—Payne-Duryea-Scott
(formerly "Desperate Men")May
475 The Spanish Main—reissueMay
476 Badman's Territory—reissueMay
The Big Rainbow—Russell-RolandJune

Republic Features

(1740 Broadway, New York 19, N. Y.)

1952-53

- 5211 Champ for a Day—Nicol-TotterDec. 1
5234 Red River Shore—Allen (54 m.)Dec. 15
5212 Trent's Last Case—
Wilding-Welles-LockwoodJan. 1
5213 Sea of Lost Ships—Derek-HendrixFeb. 1
5224 Crazylegs—Hirsch-NolanFeb. 15
(End of 1952-53 Season)

Beginning of 1953-54 Season

- 5301 Flight Nurse—Leslie-TuckerMar. 1
5302 Geraldine—Carroll-PowersApr. 1
5325 Untamed Heiress—Judy CanovaApr. 12
5303 Jubilee Trail—Ralston-Leslie-TuckerMay 15
5304 Hell's Half Acre—Corey-KeyesJune 1
5305 Laughing Anne—Lockwood-CoreyJuly 1
5306 Make Haste to Live—McGuire-McNallyAug. 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1953

- 337 Beneath the 12-Mile Reef—
Moore-Wagner (C'Scope)Dec.
339 Man Crazy—Brand-WhiteDec.
340 Man in the Attic—Palace-SmithDec.

1954

- 401 King of the Kyber Rifles—
Power-Moore (C'Scope)Jan.
358 Keys of the Kingdom—reissueJan.
402 Three Young Texans—Gaynor-Hunter-Brasselle .Jan.
403 Hell and High Water—
Widmark-Darvi (C'Scope)Feb.
Miss Robin Crusoe—Blake-NaderFeb.
407 Night People—Peck-Gam-Crawford (C'Scope) .Mar.
409 New Faces—Eartha Kitt (C'Scope)Mar.
410 Racing Blood—Williams-PorterMar.
Cry of the City—reissueMar.
Street With No Name—reissueMar.
Scudda Ho-Scudda Hay!—reissueMar.
Riders of the Purple Sage—reissueMar.
404 The Siege at Red River—Johnson-Dru-Boone .Apr.
411 Prince Valiant—Wagner-Leigh (C'Scope)Apr.
412 The Rocket Man—Ritter-Hunter-Paget
(formerly "Kid from Outer Space")Apr.
445 Orchestra Wives—reissueMay
446 Sun Valley Serenade—reissueMay
406 Gorilla at Large—Mitchell-Bancroft-Cobb
(available in 2D or 3D)May
405 River of No Return—
Monroe-Mitchum (C'Scope)May
413 Three Coins in the Fountain—
Webb-Peters-McGuire (C'Scope)June
414 Princess of the Nile—Paget-HunterJune

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Yesterday and Today—George JesselDec. 2
The Captain's Paradise—Guinness-De CarloDec. 18
Gilbert and Sullivan—English-castJan. 5
Wicked Woman—Michaels-EganJan. 8
Algiers—reissueJan. 15
Go, Man, Go—Dane Clark-GlobetrottersJan. 22
Riders to the Stars—Carlson-MarshallJan. 29
The Conquest of Everest—documentaryJan. 29
Personal Affair—Tierney-Genn-JohnsFeb.
The Man Between—Mason-Bloom-NeffFeb.
Top Banana—Phil SilversFeb.
Overland Pacific—Mahoney-CastleFeb.
Beachhead—Curtis-Lovejoy-MurphyFeb.
Beat the Devil—Bogart-JonesMar.
Act of Love—Douglas-RobinMar.
The Scarlet Spear—Bentley-HyerMar.
The Golden Mask—Heflin-HendrixMar.
Southwest Passage—Cameron-Dru-Ireland (3D)Apr.
Heidi—All-foreign castApr.
The Lone Gun—Montgomery-MaloneApr.
The Champion—reissueApr.
Home of the Brave—reissueApr.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 405 Tumbleweed—Murphy-NelsonDec.
406 Walking My Baby Back Home—O'Connor-Leigh .Dec.
407 Forbidden—Curtis-Dru-BettgerJan.
408 War Arrow—Chandler-O'HaraJan.
409 Border River—McCrea-De CarloJan.
410 Taza, Son of Cochise—Hudson-Rush (3D)Feb.
411 Taza, Son of Cochise (2D)Feb.
412 The Glenn Miller Story—Stewart-AllysonFeb.
413 Ride Clear of Diablo—Murphy-DuryeaMar.
414 Saskatchewan—Ladd-Winters-NaishMar.
415 Creature from the Black Lagoon—
Carlson-Adams (3D)Mar.
416 Creature from the Black Lagoon (2D)Mar.
417 Yankee Pasha—Chandler-FlemingApr.
418 Ma & Pa Kettle at Home—Main-KilbrideApr.
419 Rails Into Laramie—Payne-BlanchardApr.
420 Playgirl—Winters-SullivanMay
421 Fireman Save My Child—Spike JonesMay
422 Drums Across the River—Murphy-GayeJune
423 Black Horse Canyon—McCrea-BlanchardJune

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

313	Thunder Over the Plains—Scott-Barker	Dec. 12
314	Three Sailors and a Girl— Powell-MacRae-Nelson	Dec. 26
312	Hondo—(3D) Wayne-Page	Jan. 2
315	His Majesty O'Keefe—Lancaster-Rice	Jan. 16
316	The Eddie Cantor Story—Brasselle	Jan. 30
317	Little Caesar—reissue	Feb. 6
318	Public Enemy—reissue	Feb. 6
319	The Command—Madison-Weldon (C'Scope)	Feb. 13
320	The Boy from Oklahoma—Rogers, Jr.-Olson	Feb. 27
308	Crime Wave—Hayden-Nelson-Kirk	Mar. 6
321	Duffy of San Quentin—Hayward-Dru	Mar. 13
322	Phantom of the Rue Morgue (3D)— Malden	Mar. 27
323	Riding Shotgun—Scott-Morris-Weldon	Apr. 10
324	Lucky Me—Day-Cummings-Silver	Apr. 24
	Ring of Fear—Pat O'Brien (C'Scope)	May 15
	Dial "M" for Murder (3D)—Milland-Kelly	May 29

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

6510	The Tell Tale Heart—UPA Cartoon (8 m.)	Dec. 17
6605	Skeleton Frolic—Favorite (reissue) (7½ m.)	Dec. 17
6804	Battling Big Fish—Sports (formerly "Hook Line & Sinker")	Dec. 17
6854	Hollywood's Great Entertainers— Screen Snapshots (10½ m.)	Dec. 24
6953	Claude Thornhill & Orch.— Thrills of Music (reissue) (11 m.)	Dec. 24
6855	Memories in Uniform— Screen Snapshots (10½ m.)	Jan. 2
6606	Tree for Two—Favorite (reissue) (7½ m.)	Jan. 7
6501	Bringing Up Mother—UPA Cartoon (7 m.)	Jan. 14
6954	Machito & Orch.— Thrills of Music (reissue) (10½ m.)	Feb. 4
6502	Ballet-Oop—UPA Cartoon (7½ m.)	Feb. 11
6607	Way Down Yonder in the Corn— Favorite (reissue) (7 m.)	Feb. 11
6553	Candid Microphone No. 3 (10 m.)	Feb. 18
6805	Gauchos Down Uruguay Way— Sports (10 m.)	Feb. 18
6856	Hollywood Stars to Remember— Screen Snapshots (10 m.)	Feb. 25
6608	Dog, Cat and Canary— Favorite (reissue) (6 m.)	Feb. 28
6702	Magoo Goes Skiing—Mr. Magoo (7 m.)	Mar. 11
6554	Candid Microphone No. 4 (10 m.)	Mar. 18
6857	Hollywood Goes to Mexico— Screen Snapshots (10½ m.)	Mar. 25
6806	Tee Magic—Sports (9 m.)	Mar. 25
6609	The Egg Yegg—Favorite (reissue) (7½ m.)	Mar. 31
6955	Charlie Barnet & Orch.— Thrills of Music (reissue) (10½ m.)	Apr. 1
6503	The Man on the Flying Trapeze— UPA Cartoon	Apr. 8
6610	The Way of All Pests— Favorite (reissue) (7½ m.)	Apr. 15
6611	Amoozin' but Confoozin'— Favorite (reissue) (8 m.)	Apr. 29
6807	Racquet Wizards—Sports	Apr. 22

Columbia—Two Reels

6423	Strife of the Party— Favorite (reissue) (16 m.)	Dec. 17
6140	Jungle Raiders—serial (15 ep.)	Dec. 31
6414	Doggie in the Bedroom— Quillan-Vernon (16½ m.)	Jan. 7
6433	Love at First Fright— Favorite (reissue) (16 m.)	Jan. 14
6404	Income Tax Sappy—Stooges (16½ m.)	Feb. 4
6424	Oh, Baby!—Favorite (reissue) (18½ m.)	Feb. 11
6434	Get Along Little Hubby— Favorite (reissue) (19 m.)	Feb. 25
6435	Slappily Married— Favorite (reissue) (16½ m.)	Mar. 4
6425	Two Nuts in a Rut— Favorite (reissue) (18 m.)	Mar. 11
6405	Spooks (2-D)—Stooges (16 m.)	Mar. 18
6160	Gunfighters of the Northwest— Serial (15 ep.)	Apr. 15
6406	Pardon My Backfire— 3 Stooges (2D) (16 m.)	Apr. 15
6426	She Snoops to Conquer— Favorite (reissue) (17½ m.)	Apr. 29

Metro-Goldwyn-Mayer—One Reel

W535	Three Little Pups—Cartoon (7 m.)	Dec. 26
T-513	Looking St. Lisbon—Traveltalk (9 m.)	Dec. 26
S-555	Film Antics—Pete Smith (8 m.)	Jan. 2
W-565	The Milky Waif— Cartoon (reissue) (7 m.)	Jan. 9
W-536	Puppy Tale—Cartoon (7 m.)	Jan. 23
W-537	Posse Cat—Cartoon (7 m.)	Jan. 30
W-566	Uncle Tom's Cabana— Cartoon (reissue) (8 m.)	Feb. 6
S-556	Ain't It Aggravatin'—Pete Smith (8 m.)	Feb. 6
T-514	Glimpses of Western Germany— Traveltalk (9 m.)	Feb. 13
W-538	Drag-along Droopy—Cartoon (8 m.)	Feb. 20
W-567	Trap Happy—Cartoon (reissue) (7 m.)	Mar. 6
S-557	Fish Tales—Pete Smith (8 m.)	Mar. 13
W-539	The Impossible Possum—Cartoon (7 m.)	Mar. 20
W-568	Solid Serenade— Cartoon (reissue) (7 m.)	Apr. 3
S-558	Do Someone a Favor—Pete Smith (9 m.)	Apr. 10
W-540	Hic-Cup Pup—Cartoon (6 m.)	Apr. 17
W-541	Billy Boy—Cartoon (6 m.)	May 8
S-559	Out for Fun—Pete Smith (10 m.)	May 8
W-542	Little School Mouse—Cartoon (7 m.)	May 29

Paramount—One Reel

B13-2	Boos and Saddles—Casper (7 m.)	Dec. 25
K13-2	Society Man—Pacemaker (10 m.)	Dec. 25
E13-3	Floor Flusher—Popeye (6 m.)	Jan. 1
B13-3	Boo Moon (3D)—Casper (8 m.)	Jan. 1
R13-6	Angling for Thrills—Sportlight (9 m.)	Jan. 22
P13-2	The Seaprene Court—Noveltoon (7 m.)	Jan. 29
M13-2	Uncommon Sense—Topper (10 m.)	Jan. 29
M13-3	Wings to the North—Topper (10 m.)	Feb. 19
P13-3	Crazy Town—Noveltoon (6 m.)	Feb. 26
R13-7	Kids on a Springboard— Sportlight (10 m.)	Feb. 26
H13-2	Surf and Sound—Noveltoon (7 m.)	Mar. 5
E13-1	Ace of Space—Popeye (2D) (7 m.)	Mar. 5
B13-3	Boo Man—Casper (2D) (7 m.)	Mar. 5
R13-8	Riding the 'Glades—Sportlight (9 m.)	Mar. 12
M13-4	Bear Jam—Topper (10 m.)	Mar. 19
B13-4	Zero the Hero—Casper	Mar. 26
K13-3	The Room that Flies— Pacemaker (10 m.)	Mar. 26
E13-4	Popeye's 20th Anniversary— Popeye (8 m.)	Apr. 2
M13-5	Three Wishes—Topper (10 m.)	Apr. 9
P13-4	Hair Today, Gone Tomorrow— Noveltoon (7 m.)	Apr. 16
K13-4	What's Wrong Here?— Pacemaker (10 m.)	Apr. 30
R13-9	Rough and Tumble Stick Games— Sportlight	Apr. 30
K13-5	Million Dollar Playground— Pacemaker (10 m.)	May 7
B13-5	Casper Genii—Casper	May 28
E13-5	Taxi-Turvy—Popeye	June 4
P13-5	Candy Cabaret—Noveltoon	June 11
H13-3	Of Mice and Menace—Herman & Katnip	June 25

RKO—One Reel

44204	Ocean to Ocean—Screenliner (8 m.)	Dec. 11
44105	Canvas Back Duck—Disney (7 m.)	Dec. 25
44305	Summer Schussboomers—Sportscope (8 m.)	Dec. 25
44205	Report on Kashmir—Screenliners (10 m.)	Jan. 8
44106	Spare the Rod—Disney (7 m.)	Jan. 15
44306	Railbird's Album—Sportscope (8 m.)	Jan. 22
44107	Donald's Diary—Disney (7 m.)	Feb. 5
44206	Fire Fighters—Screenliners (8 m.)	Feb. 5
44307	Golfing with Demaret—Sportscope (8 m.)	Feb. 19
44108	The Lone Chipmunks—Disney (7 m.)	Feb. 26
44207	Golden Gate—Screenliner (8 m.)	Mar. 5
44109	Dragon Around—Disney (7 m.)	Mar. 19
44308	Dog Scents—Sportscope (8 m.)	Mar. 19
44208	Mission Ship—Screenliner	Apr. 2
44110	Grin and Bear It—Disney (7 m.)	Apr. 9
44111	The Social Error—Disney (7 m.)	Apr. 30
44209	Untroubled Border—Screenliner	Apr. 30
44112	Chips Ahoy—Disney (7 m.)	May 21
44210	Black Power—Screenliner	May 28

RKO—Two Reels

43103	The Magic Streetcar—Special (20 m.)	Dec. 18
43601	Pecos Bill—Special (25 m.)	Feb. 19
43801	Basketball Headliners—Special	Apr. 16

Republic—One Reel

- 9224 Japan—This World of Ours (9 m.)Oct. 1
9225 Hong Kong—This World of Ours (9 m.) ..Jan. 15

Republic—Two Reels

- 5383 Trader Tom of the China Seas—
Serial (12 ep.)Jan. 11
5384 Manhunt in African Jungle—Serial (15 ep.)
(formerly "Secret Service in Darkest
Africa")Apr. 7

Twentieth Century-Fox—One Reel

- 7402 Dancers of the Deep—CinemaScope (6 m.) ...Jan.
5401 Runaway Mouse (Little Roquefort)—
Terrytoon (7 m.)Jan.
5402 How to Relax (Dimwit)—Terrytoon (7 m.) ...Jan.
5403 The Helicopter—Terrytoon (reissue) (7 m.) ..Jan.
5404 Blind Date (Heckle & Jeckle)—Terry. (7 m.) ...Feb.
5405 Nonsense Newsreel—Terrytoon (7 m.)Feb.
5406 Much Ado About Nothing—Terrytoon (7 m.) .Feb.
7405 Polovetzian Dancers—C'Scope (8 m.)Feb.
5407 Helpless Hippo (Mighty Mouse)—
Terrytoon (7 m.)Mar.
5408 Pet Problems (Terry Bears)—Terry. (7 m.) ..Mar.
5409 The Frog & the Princess—
Terrytoon (reissue) (7 m.)Mar.
7407 The New Venezuela—C'Scope (10 m.)Mar.
7408 Haydn's Farewell Symphony—C'ScopeMar.
7415 Robert Wagner Choral—C'ScopeApr.
7416 New Horizons—C'ScopeApr.
7410 First Piano Quartette—C'Scope
(formerly "Multiple Piano Concerto")May
7411 Motion Picture Stunt Pilot—C'ScopeMay
7409 A Day on a Jet Aircraft Carrier—C'ScopeJune
7412 Stephen Foster Medley—C'ScopeJune
7413 Valley of the Nile—C'Scopenot set

Twentieth Century-Fox—Two Reels

- 7406 Tournament of Roses—C'Scope (18 m.)Feb.
7403 Vesuvius Express—C'Scope (15 m.)Jan.

Universal—One Reel

- 9341 Byways to Broadway—Variety View (9 m.) .Nov. 16
9321 Chilli Willie—Cartune (6 m.)Dec. 21
9342 Bow River Valley—Variety View (9 m.) ...Jan. 4
9322 Socko in Morroco—Cartune (6 m.)Jan. 18
9381 Go South Amigos—Color Parade (10 m.) ...Feb. 8
9323 A Horse's Tale—Cartune (6 m.)Feb. 15
9343 Brooklyn Goes to Chicago—
Variety View (9 m.)Feb. 22
9351 Woody Woodpecker—reissue (6½ m.)Feb. 22
9382 Royal Mid-Ocean Visit—
Color Parade (10 m.)Mar. 1
9324 Alley in Bali—Cartune (6 m.)Mar. 15
9352 Cuckoo Birds—
Woody Woodpecker (6½ m.)Mar. 29
9344 Moving Through Space—
Variety View (9 m.)Apr. 12
9325 Dig That Dog—Cartune (6 m.)Apr. 12
9353 Well Oiled—Woody Woodpecker (6½ m.) .Apr. 26

Universal—Two Reels

- 9301 Carnival in April—Musical (18 m.)Nov. 12
9302 David Rose & His Orch.—Musical (16 m.) ..Dec. 24
9303 Hawaiian Nights—Musical (17 m.)Jan. 22
9201 Perils of the Forest—Special (17 m.)Feb. 14
9304 Jimmy Wakeley's Jamboree—
Musical (16 m.)Feb. 26
9305 Rhythm and Rhyme—Musical (15 m.)Apr. 23

Vitaphone—One Reel

- 1708 Dog Pounded—Merrie Melody (7 m.)Jan. 2
1803 Rhythm of the Rhumba—
Melody Master (reissue) (10 m.)Jan. 2
1725 Captain Hareblower—Bugs Bunny (7 m.) ..Jan. 16
1503 Born to Ski—Sports Parade (10 m.)Jan. 16
1403 So You're Having Neighbor Trouble—
Joe McDoakes (10 m.)Jan. 30
1709 I Gopher You—Merrie Melody (7m.)Jan. 30
1306 Of Fox and Hounds—
Hit Parade (reissue) (7 m.)Feb. 6
1710 Feline Frame-up—Merrie Melody (7 m.) ...Feb. 13
1505 When Fish Fight—Sports Parade (10 m.) ...Feb. 20
1711 Wild Wife—Merrie Melody (7 m.)Feb. 20
1712 No Barking—Merrie Melody (7 m.)Feb. 27

- 1307 Roughly Squeaking—
Hit Parade (reissue) (7 m.)Feb. 27
1804 Songs of the Range—
Melody Master (10 m.)Feb. 27
1404 So You Want to Be Your Own Boss—
Joe McDoakes (10 m.)Mar. 13
1726 Bugs and Thugs—Bugs Bunny (7 m.)Mar. 13
1506 Heart of a Champion—
Sports Parade (10 m.)Mar. 20
1713 Design for Leaving—Merrie Melody (7 m.) .Mar. 27
1308 Hobo Bobo—Hit Parade (reissue) (7 m.) ..Mar. 27
1604 I Remember When—Variety (10 m.)Apr. 3
1714 The Cats Bah—Merrie Melody (7 m.)Apr. 3
1715 Bell-Hoppy—Merrie Melody (7 m.)Apr. 17
1805 Jammin' the Blues—Melody Master (10 m.) .Apr. 17
1309 Gay Anties—Hit Parade (reissue) (7 m.) ..Apr. 24
1507 Carnival in Rio—Sports Parade (10 m.) ...Apr. 24
1727 No Parking Hare—Bugs Bunny (7 m.)May 1
1605 Thrills from the Past—Variety (10 m.)May 1
1716 Dr. Jekyll's Hide—Merrie Melody (7 m.) ..May 8
1405 So You Want to Go to A Night Club—
Joe McDoakes (10 m.)May 8
1717 Claws for Alarm—Merrie Melody (7 m.) ..May 22
1508 Off to the Races—Sports Parade (10 m.) ..May 22
1718 Little Boy Boo—Merrie Melody (7 m.)June 5
1310 The Cat Came Back—
Hit Parade (reissue) (7 m.)June 5
1728 Bewitched Bunny—Bugs Bunny (7 m.)June 19
1606 When Sports Were King—Variety (10 m.) .June 19
1719 Muzzle Tough—Merrie Melody (7 m.)June 26
1509 G. I. Holiday—Sports Parade (10 m.)June 26

Vitaphone—Two Reels

- 1005 Winter Paradise—Special (17 m.)Jan. 9
1102 They Were Champions—FeaturetteJan. 23
1006 Hold Your Horses—SpecialFeb. 6
1007 Monroe Doctrine—SpecialMar. 6
1104 This Wonderful World—FeaturetteApr. 3
1008 Continental Holiday—SpecialApr. 10
1009 Declaration of Independence—SpecialMay 15
1105 California Jr. Symphony—FeaturetteMay 29
1010 Silver Lightning—SpecialJune 12

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 262 Wed. (E) ...Mar. 31
263 Mon. (O) ...Apr. 5
264 Wed. (E) ...Apr. 7
265 Mon. (O) ...Apr. 12
266 Wed. (E) ...Apr. 14
267 Mon. (O) ...Apr. 19
268 Wed. (E) ...Apr. 21
269 Mon. (O) ...Apr. 26
270 Wed. (E) ...Apr. 28
271 Mon. (O) ...May 3
272 Wed. (E) ...May 5
273 Mon. (O) ...May 10
274 Wed. (E) ...May 12
275 Mon. (O) ...May 17
276 Wed. (E) ...May 19

Paramount News

- 65 Wed. (O)Mar. 31
66 Sat. (E)Apr. 3
67 Wed. (O)Apr. 7
68 Sat. (E)Apr. 10
69 Wed. (O)Apr. 14
70 Sat. (E)Apr. 17
71 Wed. (O)Apr. 21
72 Sat. (E)Apr. 24
73 Wed. (O)Apr. 28
74 Sat. (E)May 1
75 Wed. (O)May 5
76 Sat. (E)May 8
77 Wed. (O)May 12
78 Sat. (E)May 15
79 Wed. (O)May 19

Warner Pathe News

- 67 Wed. (O) ...Mar. 31
68 Mon. (E) ...Apr. 5
69 Wed. (O) ...Apr. 7
70 Mon. (E) ...Apr. 12
71 Wed. (O) ...Apr. 14
72 Mon. (E) ...Apr. 19

- 73 Wed. (O) ...Apr. 21
74 Mon. (E)Apr. 26
75 Wed. (O)Apr. 28
76 Mon. (E)May 3
77 Wed. (O)May 5
78 Mon. (E)May 10
79 Wed. (O)May 12
80 Mon. (E)May 17
81 Wed. (O)May 19

Fox Movietone

- 29 Friday (O) ...Apr. 2
30 Tues. (E)Apr. 7
31 Friday (O)Apr. 9
32 Tues. (E)Apr. 14
33 Friday (O)Apr. 16
34 Tues. (E)Apr. 21
35 Friday (O)Apr. 23
36 Tues. (E)Apr. 28
37 Friday (O)Apr. 30
38 Tues. (E)May 5
39 Friday (O)May 7
40 Tues. (E)May 12
41 Friday (O)May 14
42 Tues. (E)May 19

Universal News

- 556 Thurs. (E) ..Apr. 1
557 Tues. (O) ...Apr. 6
558 Thurs. (E) ..Apr. 8
559 Tues. (O) ...Apr. 13
560 Thurs. (E) ..Apr. 15
561 Tues. (O) ...Apr. 20
562 Thurs. (E) ..Apr. 22
563 Tues. (O) ...Apr. 27
564 Thurs. (E) ..Apr. 29
565 Tues. (O) ...May 4
566 Thurs. (E) ..May 6
567 Tues. (O) ...May 11
568 Thurs. (E) ..May 13
569 Tues. (O) ...May 18

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No. 15

THE ALLIED 12-PICTURE DEAL

Allied States Association announced this week that, as the first step in its endeavor to secure additional product for "picture-starved" independent exhibitors, it has entered into an arrangement with Hal R. Makelim, of Hollywood, for the production of twelve feature pictures to be delivered to contract theatres at the rate of one a month beginning in late summer or early fall.

According to the announcement, the plan involves no capital investment on the part of the exhibitors, nor will they engage directly in the production or distribution of the films. Under the plan, 2,500 theatres will be afforded the opportunity to sign exhibition contracts for the pictures. Each contract will be for twelve pictures at predetermined flat rentals. The total rentals for each picture will equal the production cost thereof, and Makelim and his associates will rely upon the further marketing and exploitation of the pictures for their profit.

In other words, states the announcement, the 2,500 exhibitors will, in effect, underwrite Makelim's production costs but they will advance no money and merely pay for the pictures as they are delivered.

In spreading the production cost among the 2,500 "charter member" theatres, the total has been allocated among the several film delivery territories in the proportion that each such territory contributes to the gross rentals for all companies. According to the announcement, these ratings of film delivery territories according to the revenue produced therein are well known in the motion picture business.

The plan also contemplates certain benefits to the "charter members" in the form of rebates from profits, but such exhibitors will not be partners in the venture.

Under the plan, Allied members and others who may be invited by the regional leaders will be given the opportunity to sign exhibition contracts for the pictures at a series of meetings to be held in various parts of the country. The plan will first be presented at conventions of Allied regional associations in Denver, May 3; Omaha, May 4; Kansas City, May 5 and Minneapolis, May 11.

John M. Wolfberg is acting for Allied in completing arrangements on the Coast, and Trueman T. Rembusch is serving as co-ordinator in planning the meetings.

In addition to the above-mentioned meetings, the tentative schedule is as follows: Milwaukee, May 12; Chicago, May 14; Columbus, May 17; Boston, May 24; Baltimore, May 25; Indianapolis, May 27; New Orleans, May 28; Memphis, June 1; St. Louis, June 2; Oklahoma City, June 4; Dallas, June 7. This schedule still is in a fluid state and subject to change.

The announcement states also that the average production cost per picture may be considered low in comparison with the swollen budgets of some major studios, but it adds that the difference, as explained by Makelim, represents lower overhead and economies made possible by existing conditions in Hollywood and will not be reflected in the quality of the pictures.

Although Allied's connection with the plan is only recent, Makelim has been working on it for almost a year in his headquarters at an RKO-Pathé studio, which he leases. He has traveled more than 15,000 miles in the past three months to check and perfect the plan. He is head of his own producing company, known as Hal R. Makelim Productions, and a distributing company, known as Atlas Pictures Corporation.

Associated with Makelim are Sam Nathanson and Frank Borzage, the veteran producer-director. The names of available story properties, stars, directors and technicians will be disclosed by Makelim at the exhibitor meetings.

In announcing the plan, Abram F. Myers, National Allied's board chairman and general counsel, had this to say:

"This is the first time in the history of our industry that a producer of motion pictures has taken into full consideration the problems of the independent exhibitors and has taken direct steps to meet those problems. The Hal R. Makelim plan is perfect in theory to provide vital product to the exhibitors in time of direst need and I am very hopeful that it will succeed."

The announcement made it clear that the effort by Allied to stimulate the independent production of pictures is non-exclusive in the sense that Allied is free to continue its explorations and activity in this field. Moreover, the effort is compatible with and not in lieu of the Allied plan to secure the production of additional pictures by one of the major companies.

HARRISON'S REPORTS echoes the sincere hope expressed by Mr. Myers that the Makelim plan will succeed and that it will provide the exhibitors with a means by which to combat the product shortage. And it is to be hoped also that Mr. Makelim, in availing himself of the independent exhibitor backing, will produce pictures that will justify their hopes and that will measure up to the better pictures of other producing companies so that the exhibitors will get meaningful relief.

THREE CHEERS!

Limited space has prevented HARRISON'S REPORTS from commenting before now on the successful campaign waged by COMPO for the reduction of the excise tax on admission tickets. But its cheers—three of them—are nonetheless loud. One cheer is for COMPO as the organization that spearheaded the efforts to convince Congress of the need for eliminating the tax. The second cheer is for all segments of the industry for again showing that they can work together in harmony and for again proving that in unity there is true strength. Finally, but far from the least, the third cheer is for Col. H. A. Cole, Pat McGee, Robert Coyne and all their co-workers for their untiring work and personal devotion to the job at hand.

THE ALLIED VIEW ON LENSES AND SOUND

The following bulletin was issued recently by Abram F. Myers, National Allied board chairman and general counsel:

"Watchdog Committee's Conclusion"

"This Committee consisting of Wilbur Snaper, Sidney E. Samuelson and Irving Dollinger, with the undersigned as Counsel, has reached the following conclusion concerning the Tushinsky (SuperScope) lens described in the bulletin dated March 23.

"As of today, the Tushinsky lens represents the best buy for exhibitors desiring to make wide screen presentations in either enclosed or open-air theatres.

"The limiting words, 'as of today,' are used because this is a fast-developing art and one never knows when something new will be announced that will excel all that has gone before.

"Perspecta Sound"

"To prove the accuracy of the foregoing observation, we are suddenly confronted with the announcement that hereafter all Metro and Paramount prints (except Metro's CinemaScope pictures) will carry Perspecta stereophonic sound tracks.

"At first blush this is startling, but a closer reading of the trade paper accounts shows that 'stereophonic' is not

(Continued on back page)

**"Make Haste to Live" with
Dorothy McGuire and Stephen McNally**

(Republic, no rel. date set; time, 90 min.)

Those who enjoy strong suspense melodramas may find this one satisfactory. It has been directed and acted well, and the action holds the spectator's interest to the end. Unfortunately, the story is not so pleasant, for the motivation is revenge. The man seeking revenge is an underworld character who, upon his release from jail, sets out to find the heroine, his wife, who had run away from him after learning what he was, and who had let him go to jail for 18 years, for her murder, although she could have saved him by presenting herself in court. Some of the action is somewhat forced, and so are many of the story's complexities. There is no comedy relief. The photography is in a somewhat low key:—

Shortly after her marriage to Stephen McNally, Dorothy McGuire learns that he was a killer and runs away from him. One night McNally takes home a prostitute and the girl accidentally explodes a hand grenade that tears her to bits. McNally is believed to have murdered his wife and is sentenced to 18 years in prison. Dorothy could have saved him by merely presenting herself in court, but she decided not to appear lest she be tied to a killer for the rest of her life. She changes her name and goes to a small western town with her daughter, who had been born while McNally was in jail. Dorothy works hard through the years, becoming successful, respected and a political power in town. Her safe world crumbles, however, when McNally suddenly shows up. Although he radiates his old charm, his deadly hatred for Dorothy shows in his eyes. It soon becomes obvious to Dorothy that McNally planned to exact his revenge by luring Mary Murphy, their grown daughter, into a life of corruption. She begs him not to harm Mary, but he taunts her and remains inflexible. To combat McNally, Dorothy obtains a permit to carry a gun. She also withdraws her savings from the bank and gives it to Ron Haggerty, Mary's sweetheart, to hold in trust for Mary in the event that anything happens to her (Dorothy). In addition, she makes a tape recording explaining why she had let McNally be convicted of murder so that he would be incriminated in the event he killed her. She then arranges with John Howard, an archaeologist who was in love with her, to take Mary to Mexico City. McNally, however, outsmarts Dorothy's every move. Desperate, she decides to kill him. She lures him to the ruins of an old Indian village and plans to push him into a bottomless pit, but she cannot bring herself to commit murder and runs away. McNally pursues her, but accidentally falls to his death while Dorothy clings precariously to a narrow ledge. She is rescued by the sheriff, who had become aware of McNally's criminal record and had been trailing him. No longer hounded by the mistake made in her youth, Dorothy looks forward to a new life with Howard.

William A. Seiter produced and directed it, from a screenplay by Warren Duff, based on a novel by the Gordons. Adults.

**"The Lone Gun" with George Montgomery,
Dorothy Malone and Frank Faylen**

(United Artists, April; time, 73 min.)

An acceptable program western melodrama, photographed in the Color Corporation of America color process. Its story about a fearless marshal who cleans out the lawless element offers little in the way of novelty, but it has all the exciting ingredients that one expects to find in a picture of this type and should, therefore, satisfy the action fans. George Montgomery is rugged and courageous as the marshal, but top acting honors go to Frank Faylen, who contributes an outstanding characterization as a slick but good-humored gambler. The direction is adequate, and the color photography only fair—the colors frequently appear to be washed out:—

Having turned in his badge after a lynching, Montgomery, a marshal, heads for the Big Bend country of Texas, thoroughly disgusted with human nature and with a mob's disregard for law and order. En route he comes upon Faylen. The two become friends and ride together to Maripine, a cattle town. There, Neville Brand, a brutish fellow, accuses Faylen of having once fleeced him in a card game. To save Faylen from harm, Montgomery beats up Brand as well as Doug Kennedy and Robert Wilke, Brand's vicious brothers. The mayor of the town, plagued by a wave of cattle rustling, persuades Montgomery to become the marshal. Montgomery soon traces the rustling to Brand and his brothers, and learns that they were fattening the

stolen herds on a ranch owned by Dorothy Malone and Skippy Homeier, her brother. Dorothy did not know that the cattle was stolen, and that her brother, unable to meet a \$3,000 debt owed to Brand, had been forced to let the stolen herds graze on the ranch. Learning of her brother's predicament, Dorothy informs Montgomery and at the same time warns him that he had been marked for death by the outlaws. Montgomery manages to outsmart the efforts to kill him, and in the complications that follow the outlaws kill Homeier and frame Faylen for the crime. Montgomery has no alternative but to arrest Faylen and hold him for trial. In a final effort to kill Montgomery lest he prove them guilty of the murder, the outlaws kidnap Faylen from jail, hoping that Montgomery will follow so that they might kill him in ambush. Unable to recruit a posse, Montgomery sets out after the outlaws alone and, in a series of swift maneuvers, and with Faylen's help, he captures Brand and kills his brothers. With Homeier's murder pinned on Brand, and with Faylen's innocence established, Montgomery gives up his badge to start life anew with Dorothy.

It is a World Films presentation, directed by Ray Nazarro, from a screenplay by Don Martin and Richard Schayer, based on a story by L. L. Foreman.

Unobjectionable morally.

**"Lucky Me" with Doris Day, Robert Cummings,
Phil Silvers and Eddie Foy, Jr.**

(Warner Bros., April 24; time, 100 min.)

This CinemaScope production is a lively and entertaining romantic comedy with music, photographed in Warner-Color. Its lightweight backstage-type story offers little that is unusual, but it has amusing comedy situations, tuneful musical numbers and a pleasing, although slightly rocky, romantic interest. The picture, of course, is highlighted by the always pleasant singing of Doris Day, who is as pert and pretty as ever as an unemployed singer whose life becomes complicated when she falls in love with Robert Cummings, a well known composer-producer, but is unaware of his identity. Worthy of mention also is the clowning of Phil Silvers, Eddie Foy, Jr. and Nancy Walker, who garner quite a few laughs as Miss Day's pals, all members of a stranded burlesque troupe in Miami. The production values are lavish, and the picture as a whole gains stature by virtue of the CinemaScope treatment. The color photography is fine:—

Broke and stranded when their burlesque show flops in Miami, Doris, Nancy, Silvers and Foy boldly march into a swank hotel for dinner after Silvers arranges with a friendly policeman to make a phony arrest when the bill is presented to them. The policeman, however, is relieved by another officer, who was unaware of the ruse, with the result that the stranded players are compelled to work out their bill at the hotel as maids, busboys and dishwashers. In the course of events, Doris, a superstitious girl, tries to keep a black cat from crossing her path and is almost run down by Cummings, who wrecks his car dodging her. Cummings takes his car to a repair shop and uses the shop's pick-up truck to get back to the hotel. While riding in this truck he meets Doris again, and she believes him to be a garage mechanic. Cummings goes along with the mixup and dates her. Their budding romance hits a snag when Silvers recognizes Cummings as a famed composer-producer. Doris berates Cummings for having deceived her and refuses to have anything to do with him, but they become reconciled when he offers her and the others jobs in his forthcoming show. Complications arise when Martha Hyers, Cummings' girl-friend, becomes jealous of Doris and orders him to get rid of her or there will be no money from Bill Goodwin, her wealthy father, to produce the show. With Doris out of the show, Cummings wants no part of it, nor of Martha either. Taking the situation in hand, Doris and Foy, posing as members of the English nobility, and Silvers and Nancy, posing as wealthy Texans, crash a swank birthday party given by Martha for her father. There, after a number of hilarious adventures, Doris manages to sing several songs from Cummings projected show. Goodwin, impressed, agrees to finance the show, but he backs down when Cummings arrives and disclaims any romantic interest in his daughter. Silvers, still posing as a wealthy Texan, offers to back the show. This arouses Goodwin's competitive instincts and he outbids Silvers for the privilege of being the angel. It all ends with Doris in Cummings' arms, assured of the leading role in his show.

It was produced by Henry Blanke, and directed by Jack Donohue, from a screenplay by James O'Hanlon, Robert O'Brien and Irving Elinson, based on a story by Mr. O'Hanlon. Suitable for all.

"Southwest Passage" with Rod Cameron, Joanne Dru and John Ireland

(United Artists, April; time, 82 min.)

This western has been photographed in PatheColor and in 3-D, but it probably will be made available to the exhibitors also in standard 2-D form. This is just as well because the 3-D photography, in this case, is a definite handicap; it is so inferior that it hurts one's eyes and serves to distract one's attention from the story. Aside from the poor 3-D photography, the picture is a pretty good entertainment with plentiful tense melodramatic action, of a type that should please the action-loving fans. The action is rough and vicious in several of the situations, and it becomes thrilling in the closing scenes, where the whites clash with marauding Apache Indians. The direction and acting are competent, and the color first-rate:—

John Ireland, an outlaw, Joanne Dru, his sweetheart, and Darryl Hickman, her mortally wounded brother, flee across the New Mexico desert after a bank holdup and elude a posse by hiding out on a rocky mountainside. Joanne sneaks into a nearby town to find a doctor for her brother, and there she sees Rod Cameron, a rugged frontiersman, preparing to lead a camel caravan across the desert to blaze a shorter trail to California and to prove that camels are practical beasts of burden. She hears Cameron leave instructions for a doctor, expected by stagecoach, to join the caravan further ahead. Joanne intercepts the doctor, an alcoholic, and bribes him to treat her brother and to change places with Ireland so that he might escape the posse by joining the caravan. Ireland, impersonating the doctor, is accepted by Cameron. Meanwhile Hickman dies, and Joanne, too, joins the caravan, pretending that she had gotten lost from her wagon train. John Dehner, a vicious mule skinner, discovers the deception when he overhears Joanne and Ireland whispering together and, as his price for silence, he compels Ireland to agree to share half his loot when they reach California. Midway across a 100-mile stretch of waterless desert, Ireland is called upon to operate on one of the men, who had been bitten by a poisonous desert reptile. Rather than permit Ireland to operate and cause the man's death, Joanne tells Cameron the truth about herself and Ireland. Cameron gives Ireland a beating and turns him out alone in the desert. Dehner, seeking his share of the loot, sets out after Ireland. The two stumble onto a water hole, and Ireland kills Dehner in self-defense when Dehner tries to rob and kill him. Ireland then returns to the caravan to tell Cameron and Joanne about the water. Just as the expedition arrives at the water hole, it is attacked by Apache Indians. A bloody battle ends with the Apaches defeated, mainly because of Ireland's heroism. When Ireland turns his loot over to Cameron for return to the bank, he is welcomed back into the caravan, and he and Joanne look forward to a new life in California.

It is an Edward Small presentation, directed by Ray Nazarro, from a screenplay by Harry Essex and Geoffrey Homes, based on a story by Mr. Essex.

Unobjectionable morally.

"The Miami Story" with Barry Sullivan, Luther Adler and Beverly Garland

(Columbia, no rel. date set; time, 76 min.)

From the point of view of interest, direction and acting, "The Miami Story" is about the best picture that Sam Katzman has produced for Columbia to this day. Although it is a racketeer story, Barry Sullivan, as a reformed gangster, fights on the side of the law, and the methods he employs to break up a gang that controlled gambling and vice in Miami hold one in tense suspense. What makes the story interesting is the fact that the characters are believable and that one fears for Sullivan's life because of the risks he takes to attain his objective. The kidnapping of Sullivan's little son is depicted delicately so as not to make kidnapping attractive. The story is rather grim, but there is considerable human interest in the father-and-son relationship. The photography is tops:—

Hiding behind a baggage truck at the Miami airport, John Baer shoots down two Cubans as they step from an Havana airliner. Baer loses himself in the milling crowd, and the gangland killing again shocks Miami. It was known that Luther Adler's crime syndicate ruled the city, and that Damian O'Flynn, the honest police chief, was unable to get anything on the syndicate. Baer reports the successful killings to Adler, and is congratulated by Adele Jergens, Adler's mistress, who handled the syndicate's white-slave activities. The murdered Cubans had been sent from Havana to organize a lottery in Miami without Adler's per-

mission. To put an end to the syndicate's activities, a citizen's committee agrees to enlist the aid of Sullivan, a reformed racketeer and widower, who lived with David Kasday, his 10-year-old son. Sullivan accepts the assignment and, in cooperation with the police chief, engages a suite in the best hotel, puts up a flashy front, and sees to it that word is spread to the effect that he had come to town to organize a syndicate in opposition to Adler's. He then surrounds himself with several hard-boiled Cubans, who were actually Havana police in disguise. Having learned about Sullivan's contemplated activities, Beverly Garland calls on Sullivan and asks him to locate Adele, her sister. Satisfied that Beverly is on the up-and-up, Sullivan takes her to the Biscayne Club, Adler's gambling casino, where she recoils from Adele when she learns of her connection with Adler. Sullivan swaggers into Adler's office and bluntly tells him that he is going to put him out of business. And to prove it, Sullivan arranges with the police to shut down the club. Adler uses Adele to pump Beverly for information about Sullivan's plans, but in vain. Angered, he has his henchmen beat up Beverly. Sullivan takes her to a hospital. He then contacts Baer and offers him a job as top man in his new syndicate. The greedy Baer throws in with Sullivan and even agrees to kill Adler for him. Complications arise when Adler kidnaps Sullivan's little son and demands that Sullivan call off his plans and reopen the club as his price for the child's safety. Sullivan ostensibly gives into the demands, but through a series of clever moves and with the aid of the police, he succeeds in jailing the gang and in rescuing his boy before he is harmed.

Sam Katzman produced it, and Fred F. Sears directed it, from a screenplay by Robert E. Kent. Adults.

"Massacre Canyon" with Phil Carey and Audrey Totter

(Columbia, May; time, 66 min.)

A fair Indians-versus-U.S. Army outdoor melodrama, revolving around the efforts of a group of Army men to deliver rifles to a besieged fort. The Army men accomplish their mission successfully, but not before considerable blood is shed. The action in the first half is rather slow, but it picks up speed in the second half, where the Indians maneuver the whites into an ambush, only to be beaten in the final clash. There is bad blood between two of the Army officers, but it all ends on a serene note when each realizes the other's worth. There is some slight comedy relief, but it is pretty weak. The photography is good:—

Douglas Kennedy, a sergeant, is detailed to take four wagonloads of rifles to Fort Collier, a Western Army post threatened by Apache Indians. A few days journey from the Fort, the wagons separate so as not to provide a single target for Black Eagle (Steven Ritch), chief of the marauding Apaches. Kennedy and Big Boy Williams and Ross Elliott, his aides, travel in the disguise of civilians to hide the nature of their cargo. Stopping to water their horses at a small outpost, they encounter Charlita, who was secretly Black Eagle's sweetheart. They meet also Jeff Donnell and Audrey Totter, two girls in quest of husbands. Jeff recognizes Williams as an old flame and inadvertently exposes him as an Army man. This provokes Charlita into examining the wagons, and she slips away to report her findings to Black Eagle. Kennedy and his aides continue the journey and take the two girls along with them. They are accompanied also by Phil Carey, an Army lieutenant, whom they had found at the outpost in an intoxicated condition, trying to forget a lost sweetheart. Kennedy and Carey take an immediate dislike to each other. En route, they come upon the two other wagons and find the men in charge killed by the Indians. Carey and Kennedy quarrel over the methods to follow to insure safe delivery of the rifles. Meanwhile Black Eagle, through one of his warriors, manages to dispose of the wagon train's drinking water, and ambushes the party when they head for Massacre Canyon to replenish their water supply. They manage to repulse the Indian attack, but Carey realizes that the only way to save themselves is to give the Indians the slip. Deferring to Kennedy's knowledge of the country, Carey turns the command over to him. Kennedy orders the group to make a dash across the canyon floor to a tunnel leading to the other side of the mountain. When the Indians follow in hot pursuit, they use sticks of dynamite to block the tunnel and reach the other side in safety. The success of this daring move ends the enmity between Kennedy and Carey, with Carey promising to recommend Kennedy for a commission.

It was produced by Wallace MacDonald, and directed by Fred F. Sears, from a screenplay by David Lang.

Suitable for the family.

used in the same sense in which Fox uses the word. Perspecta is an optical sound system and not a magnetic system as is involved in CinemaScope. Exhibitors not wishing to make an investment in sound equipment can run these Perspecta prints with their present equipment; that is, they can continue with their present one-track optical sound without expending a penny.

"Theatres desiring to use the new system will have to install three horns behind the screen and an integrator. The latter device is not described in the trade paper stories but it appears to be the key to the system. The estimated cost of the equipment, exclusive of installation charges, is between \$3,500 and \$5,000.

"A theatre already equipped with stereophonic sound will need only the integrator at a cost of \$800 or \$900, exclusive of installation.

"The one thing to bear in mind is that any conversion to Perspecta sound is optional with the exhibitor. In so far as Paramount and Metro are concerned (except as to the latter's CinemaScope pictures), you can continue right along with your old one-track system and you do not need to convert to Perspecta unless you think the investment is warranted, or until you can afford to.

"Where Does This Leave Fox?"

"The unholy plan to force all exhibitors to convert to CinemaScope with its trimmings of stereophonic sound and Miracle Mirror screens has been given the Humpty Dumpty treatment and can never be put together again.

"Allied has always insisted that the film companies have no right to dictate to the exhibitors how they shall run their theatres. It opposed the effort to force theatres to install stereophonic equipment because of the coercion that was used. The Allied board, at the recent New York meeting, defined its position as follows:

"'Allied . . . condemns the policy of 20th Century-Fox and Loew's, Inc., in requiring theatres to install full stereophonic equipment as a condition of licensing their CinemaScope pictures regardless of the appropriateness of the theatres for such installations or their ability to pay therefor.'

"The announcement with respect to Perspecta sound is in line with this policy and is welcomed by Allied. If as a result of tax relief and a re-awakened interest in motion pictures the smaller theatres later feel that they can afford Perspecta, and the accumulated experience convinces them that it is worth the investment, they can be relied on to make the installations in this great American game of pleasing the customers. But no one is going to try to force it upon them, and that is what we like.

"This leaves Fox as the only film company holding to the position that the exhibitors, including the drive-ins, must install stereophonic equipment in order to play the pictures produced by it. A great deal of proselyting appears to be going on among the film companies and there may be some shifts from one camp to another. But the inevitable end will be that which I predicted in my last annual report.

"If you ask, 'What will be the end of all this?' we can only answer that some policies are so wrong that, given time, they must inevitably fail."

"It was a trite thing to say, but isn't it encouraging to see it vindicated?"

"Metro and the Second Class Citizens"

"We have already noted that Metro, like Fox, will allow the exhibitors no option with respect to its CinemaScope prints offered to the domestic trade. In other words, American exhibitors, including those operating very small theatres and drive-ins, must install stereophonic sound in order to play Metro CinemaScopes.

"We do not know how many more CinemaScope pictures, if any, Metro intends to make. But with respect to its inventory of such pictures, and any others it may produce, it's stereophonic sound or no dice—that is, if you are an American.

"But with respect to foreign exhibitors, it is different. Overseas theatres desiring to play Metro's CinemaScope pictures are required only to convert to the cheaper Perspecta sound. In other words, Metro's CinemaScope prints for foreign use will carry Perspecta sound tracks instead of the four track magnetic sound foisted upon the domestic theatres.

"This, it seems to me, has the effect to make second class citizens of the American independent exhibitors.

"I do not see how this can be explained on any theory except that there is a compact between Fox and Metro, or between either or both of them and the major circuits that have installed stereophonic sound, to the effect that the domestic commerce in CinemaScope pictures shall be burdened with costly stereophonic sound as a means of crippling the small independent theatres in their efforts to compete with the circuits.

"We sincerely hope that there is some other explanation of Metro's queer attitude and that it will soon be forthcoming."

VISTAVISION DEMONSTRATION SET FOR NEW YORK

Paramount has announced that VistaVision, its new photographic process, will be demonstrated at the Radio City Music Hall in New York City on Tuesday, April 27. The demonstration, which will take approximately one hour, will begin at 8:30 A.M. to permit the Music Hall to be cleared by 10 A.M. for regular business.

The announcement added that this is the only demonstration of VistaVision planned at this time.

"Them" with James Whitmore, Edmund Gwenn and Joan Weldon

(Warner Bros., June 19; time, 94 min.)

A tense science-fiction thriller, one of the best yet made. Revolving around the terror and chaos that is created when lingering radiation from the first atomic bomb exploded in the New Mexico desert breeds a race of giant, man-killing 10-foot insects, the story, which is enhanced by a documentary-like treatment, is filled with chilling situations and holds one in tense suspense from start to finish. The discovery of the hideous monsters' huge nest, and the manner in which they are annihilated by the use of flame throwers, bazookas, grenades and cyanide gas, make for a number of sequences that will keep the spectator on the edge of his seat. The proceedings are particularly thrilling in the closing sequences, where a nest of the giant creatures is discovered in the catacombs of the huge storm sewers of Los Angeles, and it takes the might of the U.S. Army to destroy them and to save two youngsters who had been trapped in the nest. There is a welcome touch of light comedy here and there to relieve the tension. The direction and acting are first-rate, and so are the special effects:—

While on desert patrol, James Whitmore and Chris Drake, of the New Mexico state police, find a little six-year-old girl in a state of shock, an automobile trailer and a general store demolished, and the owner of the store brutally killed. Careful investigation by the police fails to unearth a workable clue, and even James Arness, an FBI agent, is stumped. The discovery of an unidentifiable footprint brings into the investigation Edmund Gwenn and Joan Weldon, his daughter, both entomologists. Gwenn's suspicions that a fantastic mutation, probably caused by lingering radiation from an atomic blast, had produced giant insects are confirmed when Joan is attacked by one of the monsters while checking the scene of the crimes. Quick action by Arness, who shoots the creature's antennae, saves Joan. The nest of the monsters is located by means of a helicopter, and Arness, Whitmore and Joan, armed with flame throwers and other weapons, enter the nest and destroy them. Joan, however, discovers two huge insect eggs split, and she deduces that they had contained two queen insects that had flown away. Gwenn hurries to Washington and explains to the top brass that, unless the missing queens are located, they can produce colonies of giant insects and wipe out all humanity. To prevent panic, the search is conducted with all possible secrecy, and all news of crimes is checked carefully. The murder of a man and the disappearance of his two young sons in Los Angeles, coupled with a report by a raving alcoholic that he had seen giant insects in the Los Angeles river bed, enable the authorities to deduce that a nest had been started in the city's huge storm drains. Martial law is declared, and military personnel, led by Whitmore and Arness, enter the drains. Whitmore locates the nest in time to rescue the children, only to be grabbed himself by one of the monsters, but quick action on the part of Arness saves him, while the soldiers, using all types of weapons, wipe out the monsters for all time.

It was produced by David Weisbart, and directed by Gordon Douglas, from a screenplay by Ted Sherdeman, based on a story by George Worthington Yates.

Suitable for all who enjoy thrillers.

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SOME REVEALING COMMENTS ON TELEMETER

Under date of February 22, I received from Ted Leitzell, director of public relations for the Zenith Radio Corporation, a letter commenting on my report of the Telemeter demonstration held in Palm Springs, Calif., late last November. My report, which was published in the December 5, 1953 issue of HARRISON'S REPORTS, was reproduced in the February issue of Films in Review, a publication of the National Board of Review, in which it came to the attention of Mr. Leitzell.

Because of the revealing statements made by Mr. Leitzell about Telemeter, which is competitive to Zenith's Phonevision subscription TV system, I sent a copy of his letter to Carl Lesserman, executive vice-president of the Telemeter Corporation, asking him to comment on Mr. Leitzell's statements so that I might print both his remarks and Mr. Leitzell's letter in the same issue of this paper.

I wrote to Mr. Lesserman on March 11 and he has not yet come through with a reply. Accordingly, I see no reason to delay further the publication of Mr. Leitzell's letter. The columns of this paper will remain open to Mr. Lesserman, of course, in the event he decides to comment on Mr. Leitzell's statements.

The following is Mr. Leitzell's letter:

"Dear Mr. Harrison:

"I have just read with a great deal of interest your Telemeter piece in the February Films in Review. Your understanding of the over-all problem leads me to some comments and to de-whiskering a few facts that you are entitled to know.

"As you undoubtedly realize, Zenith began work in 1931 on the knotty technical problems of providing a home box office for TV. Basic in all our years of research and experimentation was the fact that a pay-to-see-it TV system *must* have secrecy.

"You and I are well aware that movie box offices would be wrecked virtually overnight if every movie house in the country had a front entrance to collect admissions and admit the paying customers, and two or three side entrances where other movie goers could enter for nix.

"Subscription television could no more stand extensive 'sneaking under the tent' than movie houses.

"Yet at the Palm Springs Telemeter show, Zenith and others picked up *without paying any fee* and without any Telemeter connection the same entertainment that Telemeter's customers had to pay to see. We did it by using a standard Zenith TV set equipped with a continuous tuner and an ordinary

FM table set. One brought in the clear picture; the other, normal sound.

"I'm sure you will be shocked to know that the Telemeter TV signals at Palm Springs were *not* scrambled. A gimmick that generates a scramble was put into the receiver at the time the Telemeter apparatus was installed. This built-in scramble was eliminated when the customer paid his money. For sets *not* so equipped by Telemeter, the transmission was free and open to be received on *any* TV set by a slight shift within the wave band.

"By way of contrast, our Phonevision systems scramble the video and audio signals at the transmitter. Any TV set will receive a scrambled picture with garbled sound. To pick up the program in clear form, the Phonevision-equipped receiver must get, either through the air or over a telephone line, the proper decoding information. Specifically, there are five Phonevision systems which can provide subscription service to all homes within range of a TV transmitter; only one of these systems uses a telephone circuit to carry code information continuously.

"Phonevision methods can vary also. Subscribers must pay for the program by dropping coins in a box attached to the receiver, by purchasing cards, or by monthly billing. (The attached brochure on Phonevision goes into even greater detail.)

"You mentioned a franchise deal with local theatres. There's little doubt it could be worked out for a town with one movie theatre, but how in the world would it be practical in large cities with many movie-going audiences and hundreds of movie houses?

"I note that you question whether viewers would pay to see top-flight entertainment on TV. Evidence has been mounting rapidly during the past few years that TV audiences are willing and eager to pay, once they understand that this is the only way television will be able to bring them top quality programs and major sports events.

"For example:

"Our Phonevision test in Chicago during the first 90 days of 1951 showed conclusively that the public will pay for superior entertainment on television. Three hundred families, selected by National Opinion Research Center of the University of Chicago, were equipped with television receivers which could also receive Phonevision. Each day, for three months, we presented three showings of Hollywood pictures. Our test families had the choice of watching any of the four commercial TV stations in Chicago or of watching a good movie on Phonevision by accepting the charge of \$1 per picture.

(Continued on back page)

**"Witness to Murder" with Barbara Stanwyck,
George Sanders and Gary Merrill**

(United Artists, April; time, 83 min.)

A pretty tense murder melodrama, revolving around the frightening experience of a woman who witnesses a killing but who is unable to convince the police that the crime had been committed because of the clever machinations of the suave killer. What proves frightening to the heroine is the fact that the murderer, posing as an harassed citizen, leads the police to suspect that she is mentally unbalanced and even succeeds in having her committed to a hospital for psychiatric observation. Barbara Stanwyck gives a sensitive performance as the distraught heroine who tries desperately to prove that there is nothing wrong with her mind and that a murder had been committed. George Sanders is competent as the polished but vicious villain, as is Gary Merrill as a police lieutenant who falls for Miss Stanwyck but believes that she is obsessed with the idea that Sanders is a killer. There is considerable excitement in the closing scenes, where Sanders pursues Miss Stanwyck to the top of a skyscraper under construction in an effort to kill her. This chase is climaxed by some cliff-hanging hokum that should hold most movie-goers in tense suspense. The photography is good, but nearly all of it is in a low key:—

Awakened by a nightmare, Barbara goes to her window to adjust the blinds and sees Sanders strangling a girl to death in his apartment across the street. Her call to the police brings Merrill and Jesse White, his assistant, to the scene, but they can find no evidence of a murder in Sanders' apartment and tell Barbara that she must have had a bad dream. Annoyed by this conclusion, Barbara decides to play detective herself and manages to obtain a pair of earrings from Sanders' apartment. She rushes to Merrill with this clue, only to find that Sanders had reported the theft of the earrings, which he had described as "family heirlooms." Sanders magnanimously declines to press charges of robbery against Barbara and indicates that she is mentally unbalanced. Merrill's professional interest in Barbara becomes a personal one, but, when she desperately seeks confirmation of what she knows had happened, he believes that she is suffering from a fixation. Meanwhile Sanders, hoping to convince the police that Barbara really is unbalanced, sneaks into her apartment and uses her stationery and typewriter to write a series of threatening letters to himself. He then uses these letters to demand police protection from Barbara. She denies writing the letters, but, when it is proved that they were typed on her machine, she becomes hysterical and is committed to a city hospital for psychiatric observation. She wins her release, however, through Merrill's influence. In the course of events, Barbara meets up with Sanders and he casually admits to her that he had murdered a girl—a wanton woman who had threatened to blackmail him. He tells this to Barbara because he knew that the police would not believe anything that she tells them, and he tries to force his attentions on her, but she manages to elude him. Complications arise when the dead girl is found in the park and when Merrill finds a clue linking her with Sanders. To protect himself, Sanders decides to kill Barbara and to make her death appear suicidal. His efforts to kill Barbara result in his pursuing her to the roof-top of a new building

under construction. Merrill, joining the pursuit, catches up with Sanders before he can harm Barbara, and in a desperate struggle the detective manages to send Sanders plummeting to his death down an open elevator shaft.

Chester Erskine wrote the screenplay and produced it. Roy Rowland directed it.

Adults.

**"Arrow in the Dust" with Sterling Hayden,
Coleen Gray and Keith Larsen**

(Allied Artists, April 25; time, 79 min.)

A fair outdoor program melodrama, photographed in Technicolor. Revolving around fights between hostile Indians and U.S. Army men, the story has substance and considerable melodramatic action. Unfortunately, the script is rather weak and so is the direction, in spite of the fact that the director has done good work in the past with stories of this kind. There are times when the proceedings are given more to talk than to action, resulting in the pace slowing down considerably. But since the battles between the Indians and the Army men have been staged in thrilling fashion, one may overlook the slow spots. Children in particular should get a kick out of the battles. The color photography is only fair:—

Sterling Hayden, a cavalry lieutenant who had deserted his command, learns that a wagon train headed west was in danger of an attack by Indians, and attempts to overtake it so as to render whatever assistance he could. He comes upon a group of slaughtered soldiers, and finds Carleton Young, his cousin, still alive but dying. With his last breath, Young, a major, pleads with Hayden to overtake the wagon train and to do what he can to get it to Fort Laramie. Hayden is hesitant on the ground that, if he should reach the Fort, he would be arrested as a deserter and punished. But Young, appealing to Hayden's better nature, persuades him to save the lives of the women and children in the wagon train. With Young dead, Hayden dons his major's uniform. He catches up with the wagon train and, posing as a major, takes over command from Keith Larsen, a West Point lieutenant. Aided by Jimmy Wakely, John Pickard, Tom Tully and other guides, Hayden orders the train to move ahead, knowing that the Indians would not attack at night and thus hoping to gain distance. The bravery of Coleen Gray, a courageous girl traveling with the train, inspires Hayden to acts of heroism. Through Tully, Hayden learns that the Indians were attacking because Tudor Owen, the civilian leader of the train, was carrying a load of contraband repeating rifles that he had promised to sell to the Indians. To obtain the rifles, the Indians had to exterminate the Army men. Hayden decides to destroy the guns, and when he accomplishes this, the Indians cease their attacks. Instead of running away, Hayden, with Coleen at his side, accompanies the wagon train to Fort Laramie, hopeful that he would be given a light sentence for desertion in view of his heroism in bringing the wagon train to the Fort in safety.

Hayes Goetz produced it, and Lesley Selander directed it, from a screenplay by Don Martin, based on a novel by L. L. Foreman.

Family.

"Calling Scotland Yard" Featurettes*(Paramount, May; time, 27 min. each)*

Under the general title of "Calling Scotland Yard," Paramount is releasing a group of six three-reel, 27-minute crime featurettes, each designed to serve as either the second half of a double bill or as an added attraction in single-feature territories. The featurettes were produced in England by Edward J. and Harry Lee Danziger, and each is a complete story in itself. Each one features an all-English cast, except that Paul Douglas appears at the beginning and end of each subject as a sort of narrator who presents the background leading up to the events of the crime. Mr. Douglas does not play a part in any of the stories. The 27-minute running time of each story, the profuse use of close-ups, and the fact that much of each story is told by dialogue rather than depicted through action, make it obvious that these featurettes were originally designed to be shown on half-hour television programs.

The first three featurettes shown to the reviewers include "The Javanese Dagger," "Present for a Bride" and "The Final Twist." Each offers fair entertainment values and for the most part should get by with the general run of audiences, although there are moments when the thick British accents of some of the players make it difficult for one to understand the dialogue. The production values are very modest.

"The Javanese Dagger" is a story of blackmail and murder, revolving around a once beautiful woman's lust for revenge. It depicts Yvonne Furneaux as very much in love with Anthony Nicholls, her titled husband, whose first wife, Vanda Gossell, had run away with Alan Wheatley, an airplane pilot. Their plane had crashed into the sea, however, and both were presumed to be dead. Complications arise when Vanda and Wheatley prove to be alive and try to blackmail Yvonne on the ground that she is not legally married to Nicholls. In a tangle with Yvonne, Vanda accidentally falls on a dagger and, before dying, she accuses Yvonne of stabbing her. This leads to Yvonne's conviction for murder, but evidence furnished by the conscience-stricken Wheatley eventually leads to her vindication.

"Present for a Bride" revolves around Derek Bond, a confidence man, who induces Hazel Court, a mannequin, to pose as a countess in order to snare David Horne, a middle-aged bachelor and diamond merchant, for her husband. Hazel succeeds in marrying Horne, but after the marriage she tries to double-cross Bond on their arrangement to split all the jewels and money that she can wangle out of her husband. Meanwhile Horne discovers that Hazel is a fraud and, when he remonstrates with her, Bond kills him and stuffs his body in the house safe. Hazel and Bond arrange to flee from the country on the following day, but their plans blow up when a repair man makes a periodic check of the safe and discovers Horne's body. Both Hazel and Bond are picked up by the police before they get very far.

"The Final Twist" concerns itself with the efforts of Karel Stepanek to claim insurance for the robbery of his own jewelry shop, during which his elderly assistant had been murdered. An insurance investigator finds circumstantial evidence indicating that Stepanek himself had committed the crime, but testimony by a neighbor that he had heard Stepanek quarreling with his wife (Catherine Finn) in their apart-

ment at the time of the murder clears Stepanek and he collects the insurance. Several years later Miss Finn discovers that her husband is carrying on an affair with Patricia Owens, her cousin. Angered, she calls the police and reveals that Stepanek had committed the crime, and that the quarrel overheard by the neighbor was actually a recording made for the purpose of providing Stepanek with an alibi. Thus Miss Finn has her revenge on Stepanek and Patricia, even though she herself goes to jail for complicity in the crime.

Each of these featurettes rates an adult classification.

A JUSTIFIED PROTEST

Under the heading "Dirty Work from Distribution," Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, castigated Paramount in a recent organizational bulletin for bringing up the subject of city taxes on admissions, particularly during the week when the exhibitors were granted relief from the Federal tax.

"On orders from the Paramount office," charged Wile, "the exchanges wrote to the City Treasurer of every city in the state asking them whether they had a city tax, how much it was, if it were repealed, the date, etc. This kind of a letter has to be read before the City Council. Imagine it being read in the very week when the subject of admission taxes is in the newspapers and the city fathers are looking for more revenue. And the effect in cities where there is no tax or where it has been repealed is worst of all.

"All this was done because one or two exhibitors deducted 3% from their receipts before reporting their grosses even though there was no tax. We do not condone this in any way, but it is possible that there was an honest mistake and that the exhibitor, having a circuit, reported a 3% tax in a town where there was none. But honest or crooked, it is no reason to make the innocent suffer with the guilty.

"This office has complete information from every town in the state on its admission taxes and will be glad to furnish information on any particular town or city to any particular distributor on request. Furthermore, the letters are not going to get the right answers in many cases. For example, a drive-in has a postoffice box in a town but is located outside the city limits. And many theatres are in suburbs of cities."

Paramount should hang its head in shame for bringing the subject of a tax on admissions to the attention of city and town officials who are constantly seeking ways and means to obtain additional revenue.

KIND WORDS FROM THE READERS

Dear Mr. Harrison:

Keep up the good work!

I find your reports on new equipment and processes invaluable.—N J. YIANNIAS, *Maclay & Yiannias, Dubuque, Iowa.*

* * *

Dear Mr. Harrison:

For many years it has been my pleasure to be a contributor to your reviewing service and although I have never written you before, I would like to say that I gather a great deal of reliable information from your paper which is extremely interesting in these times of presentation changes.—J. L. THORNLEY, *Melbourne, Australia.*

"The success of this test was outstanding. On the average, our families 'went to the movies at home' 1.73 times per week, which is about 1½ times the then rate of motion picture attendance in the theatres. On the average each picture was purchased by 25% of the test families. In selling these pictures to our test families Zenith had no legal device for collecting the monthly bills, except that service could be discontinued to defaulters. Nevertheless, our total collections were more than 99%.

"In considering the above facts, remember that every picture shown during the test was at least 2 years old and had completed its first, second and third theatre runs.

"In addition to this 'hard cash' demonstration, there have been numerous surveys conducted around the country pointing out public willingness to pay. Without exception these surveys have shown that the majority of television set owners are willing to pay for better entertainment on home TV. I am enclosing copies of some of these surveys.

"In 1947 when we publicly revealed the first of our Phonevision systems, Zenith was a prophet without honor through much of the broadcasting industry and the advertising fraternity. During the freeze, when competition between stations in most markets was limited or non-existent, television seemed a heaven-sent bonanza for station owner or applicant and sponsor. Today, broadcasters and advertisers are caught in the economic squeeze of growing competition and rising costs, and are confronted with the spectre of even greater costs for color television, when it arrives.

"There is no doubt in my mind that the crescendo of interest in subscription television will continue, and that the coming of subscription television is inevitable. TV *must have* the additional revenue that a subscriber service would bring if it is to provide programming that the public expects and wants and if it is to achieve its full stature as the greatest medium of communication the world has yet known.

"Sincerely,
(signed) "Ted Leitzell"

* * *

While on the subject of Telemeter, I should like to call attention to a revealing news article that was published in the April 10 issue of *Showmen's Trade Review* pointing out that all is not well with the Telemeter experiment now being conducted in Palm Springs.

According to this article, Earle Strebe, the exhibitor who has been conducting the test, has dropped simultaneous showings of pictures in his theatres and over the Telemeter home video system because of his inability to obtain first-run product for the test after the first few weeks.

Strebe told the STR reporter that in recent times his Telemeter showings had been restricted to last runs and old films, and that he had been confined practically to the pictures of one company, Paramount, which owns a half interest in Telemeter.

Strebe attributed his loss of first-run films for Telemeter to protests from the rival Sunair Drive-In Theatre at Palm Springs, which had complained to the Department of Justice that it had to play pictures after they had been shown over the Telemeter system and had emphasized Paramount's part ownership of Telemeter, claiming that this violated the Government

decree restraining Paramount from participation in exhibition. Strebe stated that, after this letter had been written, he lost his first runs for Telemeter and had to change his policy of simultaneous showings in his theatres.

Strebe revealed also that, as a result of being confined to old product, Telemeter business lately has "been very slow." He admitted, in fact, that the Telemeter experiment has never been profitable since there are only 150 Telemeter-equipped sets in the area, which has approximately 800 TV sets.

These developments in the Telemeter test are indeed revealing and, as HARRISON'S REPORTS said in its original report, the system leaves much to be answered before either the exhibitors or the producers can draw conclusions as to its worth.

HAIL, UNITED ARTISTS!

Today, April 17, marks the 35th anniversary of United Artists, but as recent as three years ago, when the company was on the brink of financial oblivion, there was not much hope that it would ever attain a 35th birthday. At that time, however, a brighter future loomed for the company when it was taken over by a new management group headed by Arthur B. Krim, Robert S. Benjamin, William J. Heineman, Max E. Youngstein and Arnold Picker—men who were thoroughly familiar with the handling of a film company's affairs.

The industry—and the exhibitors in particular—expressed the deep hope that the new management would succeed. And the fact that United Artists is celebrating its 35th anniversary today is overwhelming proof that this hope has been realized.

What is particularly gratifying about the success of this new management team, is that United Artists has become a dependable source from which the exhibitors can expect a continuous flow of product—a matter that is of prime importance to the exhibitors, for there are few times in the past turbulent history of the film industry when product volume has been more necessary. Important, too, of course, is that much of UA's forthcoming product is of top caliber, accompanied by celebrated names in acting, directing and producing.

So, for its accomplishments down through the years from the early beginnings of the industry, and for its spectacular resurgence as a prime source of supply for exhibitors, HARRISON'S REPORTS expresses its congratulations to United Artists on its 35th anniversary. And for their individual contributions of business acumen and endless energy they have exhibited during the past three years, HARRISON'S REPORTS wishes to express its congratulations also to the new management team, along with a sincere hope that they will continue the traditions and achievements of the past for the growing future of themselves and of the industry as a whole.

A NOTE TO SUBSCRIBERS

If you are a subscriber and you happen to receive a circular soliciting your subscription, please disregard it.

Every effort is made to exclude the names of subscribers from the list of exhibitors to whom circulars are sent, but the list is so large that, no matter how carefully the work is done, the name of a subscriber is sometimes included.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVI

SATURDAY, APRIL 24, 1954

No. 17

THE HEIGHT OF DECEIT

A breathless press release from Paramount's home office states that "Elephant Walk" yesterday (21) enjoyed one of the biggest openings of a picture in recent years at the Astor Theatre on Broadway, with the first day attendance surpassing that of the sensational-grossing 'Stalag 17' by 25 per cent."

HARRISON'S REPORTS has long ceased to pay attention to claims of record-breaking grosses and attendances, for experience has shown that it is rare that such claims are accurate. Moved by curiosity, however, the writer checked back on the claim made by Paramount at the time "Stalag 17" opened at the Astor on July 1, 1953 and found that the company reported standing room only business for the biggest single day's attendance in that theatre's history. Yet this record attendance, according to Paramount, now has been surpassed by 25 per cent. Just how this could be done is difficult to fathom, for the seating capacity as well as standing room capacity at the Astor are no different today than they were last July.

Allowing, however, that by some miracle "Elephant Walk" was able to pack into the Astor 25 per cent more people than it has a capacity for, this writer could not help but wonder what there was about the picture that should prove to be so great an attraction, particularly since a number of publications, including this one, did not have too high an opinion of the picture.

A walk down Broadway to the Astor Theatre soon provided this writer with a possible clue as to why the picture may have been attracting unusual attention, for on both sides of the marquee, in plain view of the Easter crowds that were walking either uptown or downtown, were the words, "ELEPHANT WALK in SPECTACULAR SCOPE." And the word "SPECTACULAR" was painted on the marquee in the same sweeping style that has become identified with the word "CINEMASCOPE" in all advertising matter used with pictures made in that process.

An immediate telephone call to a member of Paramount's publicity staff for information on this heretofore unpublicized "SPECTACULAR SCOPE" process brought forth much hemming and hawing about it being news to him, together with a statement that those who might know something about it were no longer in the office because of the lateness of the hour. On the following morning, upon further inquiry, this writer was informed that the words "in SPECTACULAR SCOPE" had been removed from the marquee and that their inclusion in the first place was an error of judgment. Upon being asked whether Paramount or the Astor Theatre management was responsible for advertising "ELEPHANT WALK in SPECTACULAR SCOPE," this publicity man remained non-committal.

As a general rule, the promotion that is put behind a Broadway opening of a motion picture, including the advertising, exploitation, publicity and designing of exterior signs and marquees, is the work of the distributing company, for it either pays for the entire cost or for a major portion of the cost. The idea, of course, is that the impact of such a campaign will seep through to the subsequent-runs to the ultimate benefit of both the distributor and the sub-run theatres. There is every reason to believe that this general rule was followed by Paramount in connection with the showing of "Elephant Walk" at the Astor Theatre. And in the absence of a clear-cut denial that it was responsible for the use of the words "in SPECTACULAR SCOPE," HARRISON'S REPORTS cannot help but assume that Paramount is responsible. The fact that Paramount was able to remove the words from the marquee immediately strengthens that assumption.

In view of the fact that "Elephant Walk" is a conventional size picture, there can be no question that Paramount's use of the words "in SPECTACULAR SCOPE," lettered in a manner that was similar to the sweeping design identified with CinemaScope, hits a new low in misrepresentation to entice patrons to the box-office.

ALLIED CHARGES 20TH-FOX WITH FALSE AND MISLEADING ADVERTISING

The following organizational bulletin, dated April 15, has been issued by the Washington headquarters of Allied States Association of Motion Picture Exhibitors:

"In a desperate effort to cram stereophonic sound down the throats of the exhibitors regardless of the suitability of their theatres for such installations or their ability to pay therefor, 20th Century-Fox is conducting a pressure campaign the like of which was never seen before.

"Allied has made it clear that it does not oppose the installation of CinemaScope with stereophonic sound by any exhibitor who can afford to do so and thinks it worthwhile. What Allied objects to is the coercion and misrepresentation used by that company in forcing its will upon the exhibitors.

"But Fox will not tolerate even that measure of opposition and for several weeks it has been featuring in its advertising and publicity solicited statements, chance remarks and other utterances by Allied members favorable to stereophonic sound in a palpable attempt to embarrass Allied.

"In some instances we have been assured by the persons quoted that they did not authorize the use of their names or statements by Fox and all of them spoke for themselves and not for their organizations.

(Continued on back page)

"Fireman Save My Child" with Spike Jones and the City Slickers

(Univ.-Int'l, May; time, 80 min.)

The best way to describe this slapstick comedy is to liken it to the old Keystone Cops type of comedies, except that this one has firemen instead of cops and, of course, sound. The slapstick is as broad and zany as the old-time comedies, and those who are willing to accept it for what it is should enjoy it. There is no doubt that it will make children squeal with delight. The popularity of Spike Jones and his band, who play the firemen, should be of considerable help at the box-office. The proceedings are highlighted by their whacky but highly amusing musical renditions, which come as welcome relief from most of the other slapstick corn. Buddy Hackett, as one of the firemen, tries valiantly to be funny, but his antics are so forced that his efforts fall flat most of the time. The action takes place in San Francisco in 1910, during the days of fire horses.

The completely silly story has to do with the headaches encountered by Tom Brown, a fire department captain, when he is assigned to the task of motorizing Station 12, staffed by a group of dim-witted but well-meaning nincompoops, including Spike Jones and his band, Hugh O'Brian and Buddy Hackett, an addled rookie, who spends most of his time in unsuccessful efforts to create a new type of fire extinguisher. Worked into the crackpot doings is the burning down of the fire house itself, as well as a running gag in which one of the firemen always falls off the fire truck when it turns a certain corner and lands in an apartment containing scantily-clad Adele Jergens and her irate husband, a big bruiser. Worked into the plot also is Hackett's perfection of the new extinguisher, only to have it stolen by a pair of crooks who were trying to pawn off their own inferior extinguisher. This leads to a mad pursuit that comes to a climax when the fire truck itself catches fire. After much confusion, it ends with Hackett extinguishing the fire with his own invention and with his being hailed as a hero.

It was produced by Howard Christie, and directed by Leslie Goodwins, from a screenplay by Lee Loeb and John Grant, based on a story by Mr. Loeb.

Family.

"River of No Return" with Marilyn Monroe, Robert Mitchum and Rory Calhoun

(20th Century-Fox, May; time, 91 min.)

Although the names of the leading players provide this CinemaScope outdoor melodrama with a potent box-office asset, what is even more important is that it is a vastly exciting entertainment, tightly written, well directed and acted, and embellished with eye-filling Technicolor photography. The picture was shot on location in Jasper and Banff National Parks in the Canadian Rockies and, thanks to CinemaScope, the spectacular scenic backgrounds are nothing short of breathtaking. The scenes that show Mitchum, Miss Monroe and young Tommy Rettig journeying down a treacherous mountain river on a raft, battling the rapids and whirlpools and at the same time fighting off mauling Indians who attack them from the banks, are highly thrilling. The story, which takes place during the gold rush days of 1875, is taut and engrossing, and is highlighted by warm touches of human interest. Miss Monroe is as sexy as ever as a barroom entertainer who becomes involved in a peril-

ous adventure with Mitchum, yet her characterization is warm and sympathetic. Mitchum is convincing and effective as a quiet but fearless young widower, and a fine performance is turned in by Tommy Rettig, as his young son. The touching devotion between Mitchum and the youngster is deeply appealing. The direction is expert, and the photography first-rate:—

Having arranged for the delivery of Tommy, his 10-year-old son, to a primitive tent city in the Northwest, Mitchum picks up the lad, whom he had not seen in years, and heads for the open country to make a fruitful life for himself and his boy by farming. Before departing, he thanks Marilyn for watching over the boy until his arrival. Despite the threat of Indian attacks, things go well at the farm and Tommy learns to idolize his father. One day Mitchum spies a raft, out of control, coming down the surging river and he throws a line to the two occupants, who prove to be Marilyn and Rory Calhoun, a gambler. They explain that they were on their way to Council City to register a gold field claim that Calhoun had won in a poker game. After Mitchum advises them that the trip by raft is too dangerous, Calhoun knocks him unconscious and steals his only gun and horse in order to reach Council City, Marilyn, angered by this action, refuses to accompany Calhoun. Aware that he cannot defend himself against the Indians without a gun, Mitchum hustles Tommy and Marilyn aboard the raft and sets out on the dangerous trip to Council City. The trip is marked by many dangers and narrow escapes from death, as well as a personal conflict between Marilyn and Mitchum because of his determination to even matters with Calhoun. They finally reach Council City after many hardships, but by this time Marilyn and Mitchum love each other, although neither admits it. Using her influence, Marilyn arranges for a peaceful meeting between Mitchum and Calhoun, but the sneaky gambler pulls a double-cross and tries to shoot the unarmed Mitchum. Tommy, examining rifles in the general store, sees his father's danger and quickly shoots and kills Calhoun. Marilyn assures the dazed youngster that his action had been justified, then heads for the local saloon to obtain work as an entertainer. Later, Mitchum, loaded with fresh supplies, storms into the saloon and, without a word, throws Marilyn over his shoulder and carries her out. She becomes his willing captive and joins him and Tommy in an effort to rebuild the farm, which had been destroyed by the Indians.

It was produced by Stanley Rubin, and directed by Otto Preminger, from a screenplay by Frank Fenton, based on a story by Louis Lantz.

Family.

"Blackout" with Dane Clark and Belinda Lee

(Lippert, March 19; time, 87 min.)

A fair program melodrama, suitable for the lower half of a double bill. Although the action holds one's interest fairly well, a better script could have held it more tense. The story revolves around a hapless fellow who finds himself enmeshed in the murder of a wealthy man and, even though he was intoxicated when he became involved, he is sure that he had not committed the murder and sets out to find the criminal. The action unfolds in and around London, England, where the picture was photographed and produced. One particular drawback is the fact that the characterizations are not clearly defined. At times one is not sure whether Belinda Lee, the heroine, is schem-

ing to involve Dane Clark, the hero, for her own protection, or whether she is sincerely aiding him to find the murderer. The photography is clear but somewhat dark:—

While in a hopelessly drunk condition in London, Dane Clark accepts \$500 from Belinda Lee for a mysterious job. The following morning Clark finds himself in a strange apartment with blood on his clothes, and reads in the newspapers that Belinda's wealthy father had been murdered. Realizing that he is in a predicament, Clark seeks out Belinda. She claims that her father had been found dead on the same evening that she had given him the money, and she explains the blood on his clothes as coming from the murder weapon, a poker, which Clark had picked up. Belinda offers to help Clark find the murderer so as to clear himself. But when Clark finds her in the company of Andrew Osborn, her fiance, he thinks that she is double-crossing him. Later Osborn is found dead, killed at his (Clark's) door. In a showdown at the home of Betty Ann Davis, Belinda's mother, Clark compels Miss Davis to admit that it had been she who had murdered both her husband and Osborn to prevent exposure of her real estate swindles.

Michael Carreras produced it, and Terence Fisher directed it, from a screenplay by Richard Landau, based on a novel by Helen Nielsen. Adults.

**"Untamed Heiress" with Judy Canova,
Donald Barry and George Cleveland**
(Republic, April 12; time, 70 min.)

This program comedy seems best suited for the kids on Saturday matinees. Although the action is of the silly sort, children ought to go for it in a big way, particularly towards the last part, which unfolds in a castle in the desert, where Judy Canova and two scheming down-and-out theatrical agents had gone to find George Cleveland, an old prospector who wanted to share his wealth with her. Worked into the proceedings are several songs that are sung by Miss Canova in her well known style. The photography is clear:—

Cleveland, an old prospector, calls on Taylor Holmes and Chick Chandler, impoverished theatrical agents, and offers to pay them well to locate Judy; he wanted to give her half of his wealth because, years previously, her mother had grubstaked him. Seeing an opportunity for easy riches if they should adopt Judy and then bring her to Cleveland, the two agents, needing money for traveling expenses, swindle Donald Barry, a gangster, out of \$200 and use the money to travel to Lambert's Landing, where they find that Judy is a grown woman. Realizing that they cannot adopt her, they promise her a singing career and sign her to a contract that gives them a percentage of anything that she may collect. Before they can leave for Nugget City, where Cleveland lives, Holmes and Chandler are caught by Barry, who demands his money. They include Barry in their scheme to soothe his feelings, and all head for Nugget City. Arriving there, they find that Cleveland is living in a huge castle built in the desert. Everything looks rosy until Hugh Sanders arrives on the scene and identifies himself as Cleveland's guardian, claiming that the court had ruled the old man to be incompetent. Judy learns that Sanders was up to trickery to obtain Cleveland's gold hoard, and she enlists Barry's aid to stop him. After a series of whacky events, Judy succeeds in foiling Sanders' plot, and it all ends with her adopting

Cleveland as her very own grandfather, while he in turn gets his wish to share his wealth with her.

Sidney Picker produced it, and Charles Lamont directed it, from a screenplay by Barry Shipman, based on a story by Jack Townley. Family.

**"Playgirl" with Shelley Winters, Barry Sullivan
and Colleen Miller**

(Univ.-Int'l, May; time, 85 min.)

A fair adult entertainment. As indicated by the title, it is a lurid sensational type of melodrama and, as such, lends itself to exploitation. But its story of a small town girl who comes to the big city to make good, only to become involved with playboys, gangsters and killings, is unpleasant and unwholesome. The performances are competent enough, but the characterizations, even that of the heroine, are unsympathetic. Colleen Miller, a newcomer, is effective as the innocent girl whose shocking experiences with Manhattan cafe society turn her into a hardened "party girl." Shelley Winters gives full rein to her characterization as a worldly night-club singer who takes to drink when Barry Sullivan, her married boyfriend, starts making a play for Colleen. In the main, the action revolves around unsavory people and around their unsavory conduct, but it is well done and should satisfy those who do not object to sordidness in picture entertainment:—

Arriving in New York City, Colleen is taken in hand by Shelley, her friend, who undertakes to educate her to the pace followed by cafe society. She launches Colleen socially by getting her a date with Richard Long, a social ne'er-do-well, who made his living by introducing pretty girls to lonely clients. Colleen rejects the idea of becoming a party girl and obtains a job as a model for Glitter Magazine, through the influence of Gregg Palmer, one of the magazine's editors. In this way she meets Barry Sullivan, the unhappily married publisher, who was carrying on an affair with Shelley. Sullivan shows an immediate interest in Colleen, who was unaware of his affair with Shelley, and he launches her on a successful career by featuring her photo on the magazine's cover. Angered by Sullivan's neglect, Shelley, intoxicated, storms into a swank party attended by Sullivan and Colleen and in a fit of temperament deliberately ruins Colleen's evening gown. Sullivan whisks Colleen away and takes her to his private apartment. They are followed there by Shelley and, in an ensuing argument, Sullivan is accidentally shot by Shelley when he tries to restrain her. Both girls are absolved from legal responsibility, but the sordid episode ruins their careers. Shelley starts to drink heavily, and Colleen turns to Long, who sees to it that she becomes the most sought after "party girl" in town. To cancel a debt owed to a gang of racketeers, Long agrees to set a trap for the murder of Kent Taylor, a gambler, using Colleen as the bait. While a gunman holds Colleen at bay and waits for Taylor to enter her apartment, Shelley, having learned about the scheme, rushes into the apartment to warn Colleen. She is accidentally shot by the gunman, who in turn is killed by Taylor, who had just arrived. It all ends with Shelley recovering and absolving Colleen of any guilt in the sordid business, and with Colleen turning to Palmer to start a new and decent life.

It was produced by Albert J. Cohen, and directed by Joseph Pevney, from a screenplay by Robert Brees, based on a story by Ray Buffum. Adults.

We have withheld comment on Fox's crude methods because its efforts were so clumsy we did not think anyone would be fooled by them.

"Now Fox has gone too far.

"In a full page ad in *Motion Picture Daily* for April 14, Fox quotes from an individual Allied member in a manner that plainly implies that the Allied organization in Iowa and Nebraska endorses stereophonic sound. Here is how the ad is headed:

"20th thanks ALLIED* Caravan of Iowa and Nebraska for saying'

"Then follows an excerpt from a statement by Charles Jones, of Elma, Iowa, who issued Caravan bulletins in that area until his theatre burned, several weeks ago. The excerpt states Jones' impressions after viewing 'The Robe' in a small theatre. The quoted portion is favorable to stereophonic sound.

"At the end of the ad the following appears:

"From Organization Bulletin article by Charles Jones'

"It is astounding that in the age of the Federal Trade Commission and the Better Business Bureau a corporation of the size and responsibility of 20th-Century-Fox would deliberately try to mislead the trade and the public into believing that Mr. Jones' personal views represent or are typical of the views of the members of Allied Independent Theatre Owners of Iowa and Nebraska.

"For contained in Jones' bulletin from which Fox culled its quotation was the following passage which was excluded from the ad:

"Opinions are strictly my own and do not purport being 'policy' or opinion of anyone else.'

"Likewise excluded from Fox's ad was the following passage in Jones' bulletin:

"At present prices it is quite apparent that for the majority of us the time is not NOW. In the meantime, we think it is unfair to withhold product from the theatre that cannot possibly afford the CS installations.'

"The person who can speak with authority as to the attitude of the Iowa-Nebraska exhibitors towards Fox's tactics is Al C. Myrick, President of Allied Theatre Owners of Iowa-Nebraska. Al in a wire to this office points out that Charlie Jones expressly disclaimed speaking for the organization and then goes on to say—

"Our organization is definitely opposed to the Fox tactics and their demands in an attempt to force stereophonic sound and other equipment on the exhibitors against their will in order to get Fox product.'

"Elmer Huhnke, Treasurer of Iowa-Nebraska Organization, has this to say:

"Allied of Iowa and Nebraska has never endorsed stereophonic sound for any theatre**. Exhibitors in general as well as Allied membership disgusted with Fox's stereophonic sound and their tactics of sending out their sales force to cram stereophonic sound down our throats. Equipment men also resent their tactics. It is our firm belief that stereophonic sound is not necessary for the small theatre and it would be a waste of money to install it.'

"While Fox's former customers are resentful that the company has cut them off from its product because they cannot afford stereophonic sound, experience proves the deprivation is not fatal, notwithstanding the severe picture shortage. Mr. Huhnke continues:

"In addition a majority of us are getting along very nicely without Fox product. In fact, we have forgotten they exist.'

***The word 'Allied' is in bright red letters 1½ inches tall.

***Here Mr. Huhnke quotes the qualifying passage from Jones' Bulletin cited above."

A SOUND APPRAISAL OF VISTAVISION'S WORTH TO EXHIBITION

That HARRISON'S REPORTS is not alone in its opinion that Paramount's new VistaVision process, though a fine technical photographic improvement, is not one that will excite the picture-goers and draw them to the box-office, is indicated by a report made by Leonard Coulter, New York Associate Editor of *Film Bulletin*, who had this to say in the April 19 issue of that trade journal upon his return from a trip to Hollywood, where he had witnessed a demonstration of VistaVision at the Paramount studios:

"My impressions of it were mixed. I don't think that I have ever seen a sharper, clearer picture, even when presented on the screen's full area of roughly 62 ft. by 35 ft. The Tushinsky lens wasn't brought into use for the demonstration. Two projectors were used, so that the effect of differing dimensions could be achieved by alternating aperture plates. By cropping in this way a 2.55 to 1 (CinemaScope) dimension was presented so that viewers could compare it with an image having the same screen length but much greater height. I thought this comparison slightly misleading, since any 'Scope effect obtained by cropping, rather than by use of an anamorphic lens involves loss of part of the picture and does not provide what, for want of a better description, can be called the panoramic close-up which is the outstanding feature of CinemaScope and provides it with so much of its dramatic value. My over-all impression, then, was that VistaVision offers exhibitors a bigger big-screen picture, with fine definition, but that it is not as exciting from an audience viewpoint as Cinerama, CinemaScope or the Tushinsky Super-Scope.

"In fact, with the excellent screens and projectors used today in the average theatre I doubt whether moviegoers watching a VistaVision picture shown at 1.85 to 1 would notice the difference between it and an ordinary 35mm print blown-up to those proportions, unless they happened to be sitting in the first few rows of the house where the graininess of the blown-up print would, of course, be obtrusive."

A REMINDER ON TICKETS

In his latest organizational bulletin, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, reminds his members that tickets that have been in use prior to April 1 are obsolete and must be destroyed as soon as new tickets are printed. Do not destroy them, however, until either obtaining permission from the Director of Internal Revenue or having some one from his office witness the destruction.

If you do not do this, cautions Wile, you may sometime be liable for the 20% tax shown on all these tickets. They cannot be used after you have received the new tickets now on order, and as long as they remain in your possession you run the risk of their accidental destruction and consequent liability for the tax shown on them.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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SATURDAY, MAY 1, 1954

No. 18

THE NEW YORK DEMONSTRATION OF VISTAVISION

Paramount demonstrated its VistaVision process at the Radio City Music Hall in New York on Tuesday morning of this week before an attentive audience of some 3,000 industry and press people.

A screen measuring approximately 70 feet wide by 39 feet high was utilized for the demonstration, and the audience saw two specially-prepared reels that showed the comparative values of conventional photography and VistaVision photography, as well as selected scenes from several forthcoming pictures that are being shot with the VistaVision camera.

In the comparisons made with pictures that were shot with a conventional camera, there is no question that the VistaVision photography was of a better quality in that it is sharper and has more clarity. But whether or not VistaVision offers better photography than it is possible to obtain with an anamorphic camera could not be determined, for no comparison was made with a picture photographed in that process.

Speaking at the demonstration, Loren L. Ryder, Paramount's head of research, stated that exhibitors will be able to play all VistaVision pictures in any aspect ratio from 1.33 to 1 to 2 to 1 but that Paramount is recommending that they be presented in the 1.85 to 1 aspect ratio, if possible. He made it clear that, though Paramount will provide anamorphic or "squeezed" prints to those exhibitors who desire them for projection through an anamorphic expander lens, such prints will be supplied only in an aspect ratio of 2 to 1 because of Paramount's firm belief that an aspect ratio exceeding 2 to 1 does not make for the best presentation. Whether or not Paramount is right in its opinion of what constitutes the best aspect ratio is also a matter of conjecture, for no true comparative test of a 2.55 to 1 anamorphic print as against either a 2 to 1 "squeezed" print or a standard print in a ratio of 1.85 to 1 was shown at the demonstration.

This observer mentions a "true" comparative test because at one point in the demonstration Paramount did show a dance scene in a 2.55 to 1 ratio as compared with the same scene in a 1.85 to 1 ratio, but this test was misleading in that the 2.55 to 1 scene was not an anamorphic shot and was confined to a proportionately smaller screen area than that used to show the 1.85 to 1 scene.

In this respect it should be pointed out that Paramount resorts to the same misleading method in connection with photographs of a dance scene in an elaborate VistaVision brochure that is being made available to all exhibitors. In the center pages of this brochure, Paramount shows the same dance scene in aspect ratios of 1.33 to 1, 1.85 to 1 and 2.55 to 1 and asks the exhibitor to compare the size and shape of all three pictures. That the picture with the 1.85 to 1 aspect ratio is far more impressive is understandable when one considers that Paramount devotes an entire page to that picture, while it devotes only about one-fifth of the opposite page to the picture in the 2.55 to 1 ratio. The comparison is so obviously unfair and misleading that one cannot help but wonder why Paramount dares to insult the intelligence of the exhibitors.

At a press conference that followed the demonstration, this writer, after noting that Paramount failed to demonstrate a "squeezed" print in VistaVision, asked Mr. Ryder if there was any specific reason for the omission. He explained that the reason for the omission was that Paramount "did not want to add to the existing confusion." Questioned on whether or not a "squeezed" print in VistaVision has the

same clarity and sharpness as a standard VistaVision print, Mr. Ryder admitted that the "squeezed" print has a tendency to show "some loss of definition."

Barney Balaban, Paramount's president, revealed at the press conference that "White Christmas," the Irving Berlin production starring Bing Crosby and Danny Kaye, will be the first VistaVision picture to be made available to the exhibitors and that it will be "pre-released" on or about October 15. This would indicate that, outside of selected key houses in large cities, VistaVision pictures will not be available to the majority of exhibitors until early in 1955.

As this paper has pointed out in previous references to VistaVision, the process is without question an important technical photographic improvement, the net effect of which is to reduce the grain and fuzziness that exists in pictures that are photographed with a conventional camera. It is, in other words, nothing more than a photographic technique. But from the manner in which Paramount is ballyhooing the process, one might get the impression that it has developed a new and revolutionary method of screen presentation that will startle the movie-going public. Perhaps the best way to clear up this myth is to point out that, aside from the sharpness and clarity of the photography, anything that an exhibitor can do with a VistaVision picture in the matter of screen presentation he can do also with any conventional picture that is put out by any other studio, for all are now composing their pictures in a manner that provides for wide-screen presentation.

It should be borne in mind that, though VistaVision offers better photography, the improvement over the fine conventional photography that exists today is not so marked as to make much of a difference to the general run of moviegoers. Most of them, in fact, will not even notice the difference.

In short, VistaVision, though a fine photographic technique, will mean little if anything to the box-office, for it does not have the new and exciting impact of either CinemaScope or SuperScope, let alone Cinerama.

* * *

Accompanied by President Ben Marcus and General Counsel Abram F. Myers, National Allied's "watchdog committee," consisting of Wilbur Snaper, Sidney Samuelson and Irving Dollinger, issued the following statement after attending the VistaVision demonstration:

"We are agreed that this morning we enjoyed the finest wide-screen presentation of motion pictures from the standpoint of definition and clarity that we have thus far seen.

"In addition to the superior quality of the pictures we were pleased by the emphasis placed by all speakers on the exhibitors' option to play VistaVision pictures with the standard optical sound for which all theatres are equipped or with the new Perspecta sound, with which the prints will be compatible, in the uncontrolled discretion of the exhibitors.

"Another feature of the demonstration that greatly impressed the Allied men was the compatibility of VistaVision with the standard projection equipment now in use and its flexibility in accommodating the picture to the size of any screen now in use or which may be installed."

The committee added that it will prepare and forward a full report to the Allied regional units.

HARRISON'S REPORTS hopes that the committee, in preparing its full report, will take into consideration not only the technical advantages that is offered by VistaVision in their opinion, but also its value to the exhibitors from a box-office point of view so that they may be in a position to judge the equity of the rental terms that will be asked of them in connection with VistaVision pictures.

"Laughing Anne" with Margaret Lockwood, Wendell Corey and Forrest Tucker

(Republic, July 1; time, 91 min.)

A pretty good romantic adventure melodrama, photographed in Technicolor. Credit is due producer-director Herbert Wilcox for the manner in which he has captured the flavor of Joseph Conrad's widely-read novel. The action is fast enough to hold one's attention throughout, and there are plenty of sex situations. The scenes of attempted murder hold one in tense suspense. The color photography is not the best that has yet come from Great Britain, but just the same it enhances the beauty of the jungle scenes as well as the sequences at sea. Some of the exteriors were shot in Malaya and some at the studio in London, but they have been integrated so skillfully that they impress one as if they were shot on the spot. Wendell Corey is very good as the subdued but manly skipper of a trading schooner, and his love for Margaret Lockwood is believable. One is sympathetic to Miss Lockwood, who does excellent work in an unpleasant role. Forrest Tucker is good as Miss Lockwood's morose lover, and Ronald Shiner is breezy and humorous as Corey's chief aide. Miss Lockwood's renditions of two tuneful songs are worthy of special mention. The action takes place in the 1880's and is told partly in flashback:—

Forrest Tucker, a heavyweight fighter, wins the right to challenge John L. Sullivan for the championship, but his refusal to make a deal with underworld crooks for a "fixed" fight results in a brawl that leaves Tucker's hands so injured as to make him useless as a fighter. He drifts to the Eastern Seas, accompanied by Margaret, his mistress, who had once been the toast of the Paris demi-monde. While earning a living as a singer in a sordid Javanese bar, Margaret meets Corey and stows away on his ship. Shiner, Corey's general handyman, begs Corey to take Margaret to Singapore. En route, Corey falls under Margaret's spell and asks her to marry him, but she declines the offer out of loyalty to Tucker. Some years later, while stopping at a lonely settlement to pick up a cargo of old dollars called in by the government, Corey meets Margaret again, sunk in squalor but still wearing the frayed finery of happier days. He learns that she is still with Tucker but with her now is a little boy whom Corey believes to be his own son even though Margaret denies it. Meanwhile Tucker learns about Corey's valuable cargo and plans to seize it. Margaret learns of Corey's danger and signals him with her famous laughter, enabling him to beat off Tucker and his thugs. Enraged at Margaret's betrayal, Tucker goes after her and strikes her with a club just as he is shot dead by Corey. With her dying breath, Margaret begs Corey to take the boy away with him as his father. Thus Corey and the youngster set sail together.

Herbert Wilcox produced and directed it, from a screenplay by Pamela Bower, based on the story by Joseph Conrad. Adult entertainment.

"The Forty-Niners" with Wild Bill Elliott, Virginia Grey and Henry Morgan

(Allied Artists, May 9; time, 71 min.)

Those who play western melodramas need not fear to book this one, for it is so well directed and acted that the characters and their actions seem real and believable. This time Wild Bill Elliott, as a U. S. Marshal, poses as a gunman in order to learn the identity of three murderers, and he succeeds in attaining his objective in a logical way. Elliott is excellent in his role. Henry Morgan, too, does a fine piece of acting as a card sharp who becomes regenerated and who helps Elliott to trap the killers, even though he himself was implicated in their misdeeds—although not in the murder. The action keeps the spectator's interest tense all the way through. There is no comedy relief. The photography is good:—

Elliott is sent by his superiors to a gold-boom town in California to learn the identity of three murderers. Arriving there, he poses as a killer himself and soon strikes up a friendship with Morgan, a card sharp, after saving him from being lynched for cheating in a poker game. Morgan,

grateful to Elliott, suggests that they become partners because his skill with the cards and Elliott's ability with a gun should make them a fortune. Elliott pretends to agree, hoping that Morgan would lead him to the killers. In due time Morgan leads Elliott to Lane Bradford, the sheriff, and John Douchette, Bradford's partner in a saloon and gambling casino, both implicated in the murder. Morgan, for years in love with Virginia Grey, Douchette's wife, attempts to double-cross his two former accomplices, but in doing so he is fatally wounded by Douchette. In a gunfight, Elliott kills Bradford in self-defense and then arrests Douchette. A letter written by Morgan before his death, coupled with testimony from Stanford Jolly, an ex-convict, clears up the case and sends Douchette to jail.

Vincent M. Fennelly produced it, and Thomas Carr directed it, from a story and screenplay by Dan Ullman. Family.

"The Long Wait" with Anthony Quinn, Charles Coburn and Peggie Castle

(United Artists, May; time, 93 min.)

"The Long Wait" has the ingredients to satisfy those who enjoy tough and tense melodramas that are highlighted by underworld activities, murders and plentiful sex. Based on Mickey Spillane's best-selling novel of the same name, it offers an involved but tension-packed story of a cunning, two-fisted amnesia victim who, seeking a clue to his identity, finds that he is accused of murder and of a bank robbery. The action is marked by considerable violence before the hero proves his innocence, uncovers the real culprits, and regains his memory. Anthony Quinn is highly effective as the tough-as-nails hero who tangles with an assortment of unsavory characters, including four beautiful women who find him irresistible. Some of the love scenes between Quinn and the girls are on the torrid side, and these scenes, coupled with some of the brutal action depicted, hardly makes it a picture that is suitable for the kiddies. The direction is expert and the photography fine.

The story opens with Quinn hitching a ride on a truck and becoming an amnesia victim after the truck becomes involved in an accident. After working for two years in the oil fields, he obtains a possible lead to his identity when he secures a photograph of himself that came from a town called Lyncastle. He hurries there and soon learns that he had been a teller in a bank owned by Charles Coburn; that he was suspected of robbing the bank of \$250,000; and that circumstantial evidence pointed to him as the murderer of the town's district attorney. The authorities, however, did not have sufficient evidence to hold him for the crime. Checking old newspaper accounts of the crime, Quinn learns that "Vera West," his secretary at the bank, had disappeared at the same time that he had left town, and it becomes apparent to him that the answer to his guilt or innocence lies in finding the girl. His efforts to locate the girl lead him into conflict with Gene Evans, the town's racketeer boss, who warns him to get out of town immediately. Quinn's refusal leads to a series of attempts by Evans' hoodlums to kill Quinn. While combatting Evans' efforts to dispose of him, Quinn comes in contact with Peggie Castle, Mary Ellen Kay, Shawn Smith and Dolores Donlan, each associated with Evans in some way, and each with a mysterious background that indicates that she might be the missing "Vera," whose facial features had been changed by plastic surgery. After many intrigues, brutal beatings and narrow escapes from death, Quinn uncovers Coburn as the mastermind behind the robbery and the murder, having committed the crimes in association with Evans and several crooked detectives. He discovers also that Mary is the missing "Vera," that she had married him before his disappearance, and that she had hidden her identity to get close to Evans for information that would prove Quinn's innocence.

It was produced by Lesser Samuels, and directed by Victor Saville, from a screenplay by Alan Green and Lesser Samuels.

Adults.

"Living it Up" with Dean Martin, Jerry Lewis and Janet Leigh

(Paramount, no rel. date set; time, 95 min.)

The musical comedy "Hazel Flagg," upon which "Living it Up" has been based, may have been a good stage show, but the same thing cannot be said of this picture. As a matter of fact, it is the poorest Martin and Lewis comedy yet produced, for the comedy throughout is forced and ineffective. There are some spots here and there where the avid followers of this comedy team may laugh, but few of the others will find their antics amusing. The chief fault with the story is that the two comedians are presented as "fakers." Jerry Lewis poses as a young man who is dying of radioactive poisoning, taking advantage of peoples' sentiments, and Dean Martin helps him in the faking. The Technicolor photography is good:—

Through several mishaps, Jerry, a railroad employee at Desert Hole, N.M., becomes involved with a radioactive automobile that had been abandoned during an atom bomb test at Los Alamos. The story that Jerry is dying of radioactive poisoning is broadcast throughout the nation. In New York, Janet Leigh, a crack newspaper reporter, sells her publisher the idea of bringing Jerry to New York for one last fling at life, a stunt that should boost the paper's circulation. She goes to Desert Hole to make the offer to Jerry, and he readily accepts, in spite of the fact that Dean Martin, his doctor, had found that he is not dying. Dean, however, goes along to be with his friend in his "dying moments." Jerry is acclaimed as a hero in New York, and every one, including the Mayor, tries to make the last days of his life happy. Meanwhile Janet, at her publisher's expense, summons the best doctors in the world to New York in an effort to save Jerry's life. After a thorough examination, they pronounce him hale and hearty and report that his life is in no danger. Janet's boss reprimands her and orders her to get him out of the mess. She denounces both Jerry and Dean as charlatans, and persuades Jerry to write a suicide note and to jump off a pier. People rush to the pier to see Jerry leap into the river, but he loses his nerve and refuses to jump. The publisher informs Jerry that he must jump since he had already published the story. At that moment pandemonium breaks loose, for half the New York population converges on the pier to stop him. The final scenes show Jerry and Dean, dressed as street cleaners, cleaning up the streets of New York.

Paul Jones produced it, and Norman Taurog directed it, from a screenplay by Jack Rose and Melville Shavelson, based on the musical comedy "Hazel Flagg" and a story by James Street.

Family.

"The Rocket Man" with Anne Francis, Charles Coburn and John Agar

(20th Century-Fox, May; time, 79 min.)

Just a mildly entertaining program picture, suitable for the lower half of a double bill in secondary situations. The story is very weak, and an attempt has been made to bolster it with a touch of fantasy in which a "space man" places into the hands of little George Winslow, the youngster with the "foghorn" voice, a rocket gun that has the power to combat evil and that enables him to aid his friends in preventing a crooked politician from acquiring the town orphanage for personal profit. Because of this fanciful touch of "space" doings, the picture may appeal to the youngsters, but intelligent adults will hardly go for it, even though the story unfolds in a light vein:—

When sponsors of a "Space Man" television program distribute presents to boys at the orphanage in a small American town, little George is disappointed when the gifts run out before he can get one. A real Space Man suddenly appears from nowhere and sees to it that the youngster receives a rocket gun, but he tells the boy that he is to use it only to do good. Shortly thereafter George goes to live with Spring Byington, the town's justice of the peace, and with Anne Francis, her attractive daughter. When Emory Parnell, an influential politician, is arrested for drunken driving, Miss Byington sends him to jail for 10 days, despite the objections of Charles Coburn, the mayor and her close friend. Miss Byington sends Anne to the bus station to meet Stanley Clements, a parolee, whom she had agreed to accept for rehabilitation. Through a mix-up, Anne greets and takes home John Agar, who was secretly employed by Parnell to assist him in a dishonest real estate deal involving the orphanage. Agar, attracted

to Anne, poses as the parolee. In the events that follow, Miss Byington learns that the orphanage had been put up for sale and that Parnell had submitted a bid for it. This outrages her and she determines to outbid Parnell to save the children from being transferred to a crowded state institution. Coburn helps her to raise the necessary funds but the tricky Parnell invokes an ancient law that prevents her from submitting a bid. By this time Agar reveals his duplicity and joins forces with Spring to combat Parnell. The situation comes to a head on election eve at a political rally where little George, aiming his rocket gun at Parnell, compels him, against his will, to reveal his dishonesty and to admit that he had discovered oil on the orphanage property. Thus Parnell is ruined and the orphanage saved, but only little George and his Space Man know how the feat had been accomplished.

Leonard Goldstein produced it, and Oscar Rudolph directed it, from a screenplay by Leny Bruce and Jack Henley, based on a story by George W. George and George P. Slavin.

Family.

"Dial M for Murder" with Ray Milland, Grace Kelly and Robert Cummings

(Warner Bros., April 27; time, 105 min.)

Photographed in WarnerColor and in 3-D, this screen version of the successful Broadway stage play of the same name shapes up as no more than a mild entertainment, despite the expert direction of Alfred Hitchcock and the competent acting of the players. The chief weakness is that the action is slow, caused by the fact that the story unfolds almost entirely by dialogue. Talk is employed by Ray Milland to compel Anthony Dawson to attempt the murder of Grace Kelly, his (Milland's) wife, and after Miss Kelly kills Dawson in self-defense, more talk is resorted to by Milland to frame her for Dawson's murder. Even the solution of the crime by Robert Cummings, as Miss Kelly's former boy-friend, and John Williams, as a Scotland Yard Inspector, is worked out by dialogue. The dialogue is good, but the lack of melodramatic action serves to diminish one's interest in the proceedings. It is not a picture that should be shown to children, for there is no pleasure in watching a man plan a murder and carry it out in detail, even though the plan goes awry. The 3-D photography is good technically, but it adds nothing to the entertainment values and only serves to annoy the spectator because of the requirement that he wear special glasses:—

In her London apartment, Grace Kelly tells Robert Cummings, an American mystery story writer, that, even though she still loved him, she had ended their love affair because Ray Milland, her husband, had become a kind and considerate mate. As she reveals to Cummings that some one had stolen one of his love letters and had been blackmailing her, Milland arrives. The three had planned to attend a show together, but Milland begs off for business reasons and asks them to go by themselves. Upon their departure, he telephones Anthony Dawson and persuades him to come to his apartment. Milland reveals himself as an old school chum of Dawson's and threatens to tell the police about some of Dawson's past illegal activities unless he cooperates with him in the murder of Grace. He confesses that he had married Grace for her money, that he had discovered her love for Cummings, and that he himself had stolen the love letter and had been blackmailing her. He now feared that she would leave him without her fortune, and he offers Dawson 1,000 pounds to murder her under a plan that would make it appear as if she had been killed by a burglar. Dawson, in no position to refuse, agrees. The carefully laid murder plan goes awry when Grace manages to kill Dawson in self-defense. Milland, while feigning concern over Grace's brutal experience, cleverly plants clues to indicate that she had murdered Dawson to stop him from blackmailing her. On the strength of those clues, Grace is tried, convicted and sentenced to hang. The distraught Cummings tries to induce Milland to make a statement that would free Grace and possibly send Milland himself to jail for several years. Milland refuses, and immediately informs Inspector Williams of the proposition. But Williams already suspects Milland, and by following certain theories and clues he manages to trap Milland into revealing himself as the guilty one. Freed from prison, Grace rushes into Cummings' protective arms.

Alfred Hitchcock produced and directed it, from a screenplay by Frederick Knott, based on his own play.

Adults.

"Indiscretion of an American Wife" with Jennifer Jones and Montgomery Clift

(Columbia, May; time, 63 min.)

This love drama will depend heavily on the drawing power of Jennifer Jones and Montgomery Clift, for the story is weak and only moderately interesting. Made in Italy and photographed in its entirety in Rome's new railroad terminal, it is the first American language film produced by Vittorio De Sica, who has approached the subject matter in arty fashion and with typical foreign touches. It is doubtful, however, if it will make much of an impression with class audiences because of the frail story. In detailing the frustrated love between a married American woman and a young Italian-American, the story is somewhat reminiscent of "Brief Encounter," but it does not possess the dramatic power of that excellent film. Miss Jones and Clift are effective enough in their respective roles, but they cannot overcome the ordinary material. The picture is given a considerable lift by the attention paid to the odd assortment of characters who drift in and out of the huge station, but all this is not enough to sustain one's interest.

Briefly, the story is concerned with the problem faced by Jennifer, wife of an American, who had fallen in love with Clift, an Italian-American professor, while on a visit to Rome. Realizing that her love for Clift may eventually do harm to her husband and her daughter, she decides to leave for home immediately without bidding Clift goodbye. He intercepts her at the station before she departs and pleads with her to remain in Italy with him. Numerous distractions in the station make it difficult for them to talk out their problem, and they finally find privacy in a railroad coach on a siding. There, the police arrest them after finding them in a compromising embrace. Realizing that a scandal would ruin her reputation and wreck her family life, the sympathetic chief of the railroad police destroys all evidence of the arrest and permits her to start her journey home, after a tearful farewell with Clift.

It was produced and directed by Vittorio De Sica, from a screenplay by Cesare Zavattini, Luigi Chiarini and Georgio Prosperi. Adults.

"Gorilla at Large" with Anne Bancroft, Cameron Mitchell and Lee J. Cobb

(20th Century-Fox, May; time, 84 min.)

Horror and murder mystery are combined to good effect in this 3-D Technicolor melodrama. Set against the colorful background of an amusement park, the story, which revolves around two mysterious murders, follows the usual formula by which the action moves from one situation to another in a manner that casts suspicion on several of the characters. And since the identity of the killer is not revealed until the finish, one's interest in the proceedings is kept alive all the way through. The constant danger to the characters because of the presence of a ferocious gorilla holds the spectator in tense suspense. There is considerable excitement in the closing scenes, where the gorilla carries off the murderer to the top of a roller coaster. The pandemonium that results when the beast rushes through the amusement park with his captive has been well staged. The color and the 3-D photography are good:—

The biggest attraction at the Paradise Amusement Park is Goliath, a huge gorilla, who terrifies the customers nightly by grabbing for Anne Bancroft, a beautiful trapeze artist, as she swings just out of his reach. To make the act more exciting, Anne decides to make it appear as if she falls into the gorilla's arms, and hires Cameron Mitchell, a young barker, to put on a gorilla suit and substitute for Goliath in the act's new finale. This arrangement arouses the jealousy of Raymond Burr, Anne's husband, who did not like his wife's interest in new partners, while Charlotte Austin, Mitchell's girl-friend, fears that Anne might become a threat to her own romance. Trouble looms when John Kellogg, a nasty carnival worker, is found murdered, seemingly killed by the gorilla. Mitchell becomes a suspect, because Kellogg had forced his attention on Charlotte, and Burr, too, is suspected because Kellogg had been stealing from him. But Lee J. Cobb, the detective in charge of the

case, finds reason to suspect others, particularly Peter Whitney, Goliath's dim-witted trainer, who had been married to Anne before Burr stole her away from him. When Charles Tannen, the park's press agent is found murdered, Cobb finds reason to suspect Burr and gains a confession from him. In a series of swift-moving events, Mitchell comes across evidence indicating that Burr is innocent and he soon learns that Burr, fearing for his own life, had deliberately confessed to secure the protection of the jail. This discovery spurs Mitchell to further investigation and he soon comes across conclusive proof that Anne is the killer, and that she had murdered her victims because they knew too much about her shady past. Before Anne can be arrested, she is captured by Goliath who carries her to the top of the roller coaster. Mitchell saves her in a daring rescue, after which she surrenders to the police.

It was produced by Robert L. Jacks, and directed by Harmon Jones, from a screenplay by Leonard Praskins and Barney Slater. It is a Panoramic Production. Adults.

"About Mrs. Leslie" with Shirley Booth and Robert Ryan

(Paramount, no rel. date set; time, 104 min.)

"About Mrs. Leslie" has a "soap opera" quality that may appeal to women, but it never quite succeeds in reaching any appreciable dramatic heights. It is doubtful if it will make much of a mark at the box-office. The male moviegoers, who like brisk action, will find the endless talk disconcerting. Miss Shirley Booth is a fine actress and she has the ability to give depth and meaning to a characterization, but she seems to be miscast in that part of the story that depicts her romance with Robert Ryan; she appears too matronly to be believable as a romantic figure, particularly opposite a young he-man type like Ryan. The story itself is rather long drawn out and wanders all over the lot in its depiction of several by-plots concerning the personal problems of Miss Booth's roomers, as well as the main story line, which is told in flashback and which deals with her secret love affair with Ryan, a married man. In the case of the illicit love affair, it is a story of two lonely people who find a meaning for life in each other, but it does not come through the screen with sufficient dramatic force:—

Miss Booth, a kindly, understanding woman, tries to ease the problems of her roomers, including an elderly couple who keep a daily vigil at the deathbed of their daughter at a hospital nearby; Marjie Millar, an attractive young girl who seeks an acting career in television; and Alex Nicol, a young man given to drink because of a disagreement with his family. While trying to lend a helping hand to others, Miss Booth's thoughts go back to the early days of World War II when she had her own problem. As a singing entertainer in a small night-club, she had met Ryan, a dignified chap, who, like herself, was lonely, and she had accepted his offer to accompany him on a holiday to California. Their companionship had ripened into deep love, and she had assumed an identity as his wife, without questioning his reasons for not making it legal. Each year they would get together for an annual vacation and would be gloriously happy until he would be called away by a sudden long distance call. In due time she had learned that he was an important Government war official and that he was hopelessly tied to a loveless marriage. She had tried to step out of his life, but they had realized their need for each other and did not look upon their romance as an illicit thing. His sudden death from heart failure had left her heartbroken, but he had provided her with sufficient funds to give her security. Miss Booth's thoughts return to the present and she preoccupies herself with her tenants' problems, which are resolved when the elderly couple depart after the death of their daughter, and when Marjie and Nicol, drawn together by mutual loneliness, decide to get married and to try their luck in another town. Miss Booth waves them off with words of encouragement and settles back to await new roomers and new problems.

It was produced by Hal B. Wallis, and directed by Daniel Mann, from a screenplay by Ketti Frings and Hal Kanter, based on the novel by Vina Delmar. Adults.

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A BOON FOR ALL CONCERNED

The important news this week to all exhibitors is that both MGM and 20th Century-Fox have decided to permit the showing of their CinemaScope pictures with or without stereophonic sound, at the option of the exhibitors.

MGM announced its decision to release its CinemaScope pictures in either stereophonic or single channel sound through advertisements that appeared on Monday in the daily trade papers. The full text of the MGM statement of policy is published elsewhere in this issue.

As to 20th Century-Fox, its long-standing dispute with the exhibitors over its insistence that its CinemaScope pictures must be played with full stereophonic sound was resolved at the end of a dramatic all-day meeting held this Thursday at the company's home office in New York, with more than six hundred exhibitors from all sections of the country in attendance.

After a thorough discussion of the facts involved the assembled exhibitors voted unanimously that it was their desire that 20th-Fox make its CinemaScope pictures available for showing on suitable wide screens and through anamorphic projection lenses, with prints that will give the exhibitor the option of playing the pictures with either four-track magnetic stereophonic sound, one-track magnetic sound, or one-track optical sound. Bowing to the unanimous desire of the exhibitors present, Spyros P. Skouras, president of 20th Century-Fox, adopted this plan as policy.

In his statesmanlike talk to the exhibitors at the meeting, Mr. Skouras restated his firm conviction that stereophonic sound is vitally necessary to the proper presentation of CinemaScope pictures. He pointed out that 3,980 large and small theatres have already made complete CinemaScope installations, and that 300 more were in the process of making installations, for a total of 4,280. "But in spite of our best judgment and our conception of what is best for all theatres," he acknowledged, "many of you differ with us and feel that the improvement which we deem most desirable is not needed and that you can play CinemaScope pictures without the vital component of stereophonic sound."

"I do not agree with you," he added, "more than I would agree with you if you would tell me that a twenty-year-old automobile is as good as a 1954 model. We feel that we are right in our position, and you are equally insistent on the position you have taken. Therefore, we are here today to find a solution."

Mr. Skouras emphasized that his company was not in the equipment business, "in spite of the unjust and unfair accusations that have been made against us." He pointed out that the launching of CinemaScope was a \$16,000,000 undertaking, and that 20th Century-Fox had to commit itself to a \$3,500,000 order

for anamorphic lenses to bring about mass production by the manufacturer. He added that the company made similar commitments to bring about large-scale manufacture of sound equipment and reflective screens, and that as of this date the company is still committed for more than \$8,000,000 in guarantees to these manufacturers.

"Thousands of exhibitors rejoice over the benefits of this system," he mused, "but many among you are reluctant to make the investment necessary for installing stereophonic sound."

"We would not be meeting with you today," he said, "if it were not the everlasting purpose of this company to regard the exhibitor, whether he is a large operator or a small one, as a partner. No matter what may be said in the heat of controversy or discussion, it is simply a fact that a producing and distributing company like ours would not be serving its own interests if it did not try to serve the best interests of its customers. I refer to exhibitors of all types of theatres, large and small, conventional and drive-ins, no matter where located.

"I ask you to make your decisions in the light of the facts and the impact of CinemaScope as a complete system composed of anamorphic lenses, improved reflective screen and stereophonic sound. Our convictions on this subject are profound and in this forum we are asking you to share with us the responsibility for the course CinemaScope will take in the future. I only pray that whatever is done here will bring about greater unity and greater prosperity for every individual who is engaged in the production, distribution and exhibition of motion pictures."

The meeting was addressed also by Al Lichtman, 20th-Fox's director of distribution, who, too, reiterated his belief in the value and importance of stereophonic sound but agreed that the time had come for the exhibitors to express their feelings and to decide what would be best for all concerned.

Mr. Lichtman revealed that it had been the intention of 20th-Fox to ascertain the opinion of the exhibitors as to their preference in regard to the showing of CinemaScope pictures with or without stereophonic sound at demonstrations that are scheduled to take place next month in all exchange areas, but he and Mr. Skouras had decided to arrange an exhibitor forum immediately and to come to a decision quickly as a result of a visit made last week by Ben Marcus, president of National Allied, who, as quoted by Mr. Lichtman, had this to say to him:

"You people of 20th Century-Fox have rendered the motion picture industry a great service. You have rejuvenated the business by developing CinemaScope. You have brought millions of people back into the theatres. We exhibitors should be thinking of erecting statues to commemorate the great service you have rendered.

(Continued on back page)

TEXT OF THE MGM POLICY STATEMENT

The following is the text of the statement issued by Charles M. Reagan, MGM's general sales manager, in connection with his company's policy on CinemaScope pictures and stereophonic sound:

"In response to the demands of many motion picture exhibitors, MGM announces that it will release its CinemaScope pictures to all theatres capable of presenting them on a wide screen and with anamorphic projection.

"Up to this time MGM CinemaScope productions have been available solely to those theatres which had installed stereophonic sound equipment suitable for magnetic sound tracks.

"The new policy is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound.

"Many theatres have voiced the opinion that motion picture distributing companies should furnish their CinemaScope productions to the many thousands of theatres which are not yet prepared to expand their sound facilities.

"MGM has released only two CinemaScope productions. They are 'Knights of the Round Table' and 'Rose Marie.' These productions will be made available to all theatres equipped with a screen wide enough to encompass the projection via the anamorphic lens.

"Other MGM pictures announced for CinemaScope are 'The Student Prince,' 'Seven Brides,' 'Brigadoon,' 'Athena,' 'Green Fire' and 'Jupiter's Darling.'

"In connection with this announcement it is important for exhibitors to realize that all MGM pictures, in whatever dimension, will be released with Perspecta sound tracks permitting exhibitors to employ either stereophonic sound or single channel sound.

"Exhibitors would be shortsighted if they did not take full advantage of this opportunity for improved presentation.

"The exhibition without stereophonic sound of CinemaScope or other MGM pictures would eliminate an effect essential to their full enjoyment.

"We cannot urge exhibitors strongly enough to install stereophonic devices.

"To ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures. We are on the threshold of tremendous achievement and an improvement in presentation techniques. The failure of exhibitors to cooperate fully in the new advances would be to retard and discourage the great future which has already been revealed and is only in its early stages of development.

"It would be sad indeed if exhibitors were induced into a lethargy and not inspired to take advantage of the wonderful opportunities presented by the inventions and achievements of great technicians working in the Studios.

"Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box-office advantage over those theatres not so equipped, and that the movie-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation.

"An exhibitor who does not wish to see motion pictures presented under the best possible circumstances is not keeping faith with his public and we sincerely hope and strongly recommend that those theatres playing MGM pictures will install stereophonic sound devices if they have not already done so."

"The Yellow Tomahawk" with Rory Calhoun and Peggie Castle

(United Artists, May; time, 82 min.)

An acceptable Indians-versus-white type of outdoor melodrama, photographed in the Color Corporation of America color process. There is not much originality in either the story or the treatment, which deals with the efforts of an Indian scout to bring a stubborn and vicious Army major to his senses so as to put a halt to the vengeance sought by the Cheyenne Indians. The lack of story originality should mean little to the action fans, however, for the proceedings are quite exciting from start to finish. Rory Calhoun is a stalwart type of hero as the Indian scout and he handles his role competently. Peggie Castle is attractive as the heroine, but the romantic interest between her and Calhoun is unimportant and seems to have been dragged in by the ear. The color photography is good:—

Calhoun, a rugged Wyoming scout, keeps a rendezvous with his friend, Lee Van Cleef, an Indian brave, who tells him that war had been declared on newly-encamped soldiers headed by Warner Anderson, a Major, whose recent slaughter of Cheyenne women and children was the cause of the trouble. The Indian advises Calhoun to warn Anderson to leave the territory. En route to the camp, Calhoun meets Peggie, who was visiting her fiancé, a soldier, at the camp. When Calhoun warns Anderson of the pending Indian attack, he merely scoffs and orders defenses prepared. Meanwhile Peter Graves, a prospector, stumbles into camp with his mortally wounded partner, who has an arrow in his chest. Sawyer had committed the crime to steal his partner's gold, but he makes it appear as if they had been attacked by the Indians. Assuming that the Cheyennes had already begun their attack, Anderson dispatches Sawyer to warn the General at Fort Ellis. Peggie, who had broken with her fiancé, decides to accompany Sawyer. Shortly thereafter the Indians break through the camp's weak defenses and kill every one in sight, but Calhoun and Anderson manage to survive. Meanwhile Sawyer and Peggie, unable to get past the Indians, return to the camp, accompanied by Noah Beery, a genial Mexican adventurer, and Rita Moreno, his adoring Indian girl-friend. Calhoun undertakes to lead the small party to the fort but soon finds himself ambushed by Van Cleef's warriors. Van Cleef offers to give the party safe passage if they will turn Anderson over to him, but Calhoun refuses, wanting Anderson to answer for his crimes at a court-martial. This results in a series of bloody skirmishes with all but Sawyer reaching the safety of the fort. It ends with Calhoun preferring charges against Anderson, after which he joins Peggie, with whom he had fallen in love.

It was produced by Howard W. Koch, and directed by Leslie Selander, from a screenplay by Richard Alan Simmons. It is a Schenck-Koch production.

Harmless for the family.

**"Johnny Guitar" with Joan Crawford,
Mercedes McCambridge and Sterling Hayden**
(Republic, August; time, 110 min.)

A tense and dramatic outdoor melodrama is served up in "Johnny Guitar," which should do well at the box-office, not only because of the drawing power of Joan Crawford's name, but also because it is one of the better pictures of its type. Filmed in what is without question the best example of Trucolor photography yet shown, its mixture of romance, hatred and violence grips one's attention throughout, in spite of the fact that it is overburdened with a number of "talky" passages. This, however, is not a serious flaw and could be corrected by some judicious cutting of the rather overlong running time. Miss Crawford is highly effective as a strong-willed owner of a gambling palace who knows how to handle a gun and who opposes the anti-railroad-minded ranchers in the community. A most compelling performance is turned in by Mercedes McCambridge as a venomous-tongued woman who plays on the feelings of the irate ranchers to give vent to her own hatred for Miss Crawford—a hatred that stems from her twisted desire for a handsome outlaw discarded by Miss Crawford. There are a number of tensely exciting moments, the most effective occurring in the closing reels where Miss McCambridge, after failing in an attempt to have Miss Crawford lynched, loses her life in a gun duel with her. Not the least of the picture's assets is the outstanding musical score.

Set in the days when the stagecoach was giving way to the railroads, the story opens with Sterling Hayden, a notorious gunman, arriving in a remote Arizona frontier settlement to take a job in Joan's gambling palace, where he hoped to forget about his guns and to earn a peaceful living playing the guitar. The gambling palace, which did no business, seems to be out of place in the sparsely settled area until Hayden learns that Joan, having known what route an incoming railroad would take, had staked claim to enough land along the route to build an entire town, and had built her gambling house on the only strategic site for the depot, despite the fury of neighboring ranchers who felt that the railroad would bring unwanted settlers and that their grazing lands would be threatened. The one most anxious to cause trouble for Joan is Mercedes, whose hatred bordered on the psychopathic since it is tied in with her twisted loathing—and desire—for Scott Brady, a fascinating outlaw discarded by Joan. Violence breaks out on the night of Hayden's arrival when Mercedes, aided by Ward Bond, an influential rancher, convinces Frank Ferguson, the Marshal, that Brady and his gang had killed her brother in a stage holdup that day. When Joan refuses to give any testimony that might incriminate Brady, she and her associates, including Brady and his gang, are given twenty-four hours to get out of the territory. Joan dismisses her staff to save them from harm, but refuses to leave herself. Hayden, by this time in love with her, decides to remain close by. Incited by Mercedes, the ranchers storm the gambling palace, burn it to the ground, and capture Joan. Quick action by Hayden saves Joan from being lynched, and both make their way to a mountain hideout. They are followed by the ranchers, who had wiped out Brady and his gang. Mercedes, noticing that the ranchers were inclined to stop the killings, takes matters into her own hands and forces Joan into a gun duel that ends with her own death. Tired of the violence and trouble, Joan, grateful to

Hayden for his love and protection, leaves the territory with him to start a new and peaceful life.

It was directed by Nicholas Ray, from a screenplay by Philip Yordan, based on a novel by Roy Chanslor. No producer credit is given. Adults.

**"Flame and the Flesh" with Lana Turner,
Pier Angeli and Carlos Thompson**
(MGM, May; time, 105 min.)

Photographed in Technicolor against interesting and authentic Italian resort backgrounds, this is a wellproduced sex melodrama, in which Lana Turner is presented as a woman of low morals. The story is on the sordid side and is strictly an adult entertainment, but it has ingredients that have proved to be popular in the past and undoubtedly will prove popular in this case. Miss Turner, seen in this picture as a brunette, is highly attractive and she is cast in a role that is loaded with sex appeal, but her acting is tops. As a matter of fact, she never has been more convincing in a picture. Carlos Thompson and Bonar Colleano, the male leads, would not perhaps win a prize for looks, but their acting is skillful and their characterizations believable. The sex situations are passionate. Pier Angeli, as the girl who suffers because of Miss Turner's tactics, is a sympathetic figure. There is some comedy here and there to relieve the story's dramatic intensity. The direction is expert. Producer Joe Pasternak has shown good judgment in his selection of the story for a picture of this type. The color photography is first-rate:—

Journeying from town to town without funds and with no definite plans except to meet men, Lana stops at Naples. She chances to meet Colleano, a young, naive musician, who is delighted that so beautiful a woman should appeal to him for shelter. He invites her to spend the night in his apartment, hoping that the invitation will prove acceptable to Carlos Thompson, his roommate, a popular cafe singer who had just become engaged to Pier, the cafe owner's daughter. Thompson tries to ignore Lana, but her beauty and her taunting manner disturb him; his singing at the cafe grows listless, and he is also irritable with Pier. Meanwhile Lana settles down in the apartment, and Colleano, enthralled, proposes to her, only to be rejected. She continues to taunt Thompson and, though he outwardly despises her, he is drawn to her in spite of himself. In the events that follow, Thompson runs off with Lana on the eve of his wedding to Pier. Their life together becomes a series of packing and unpacking as they move from town to town, fearing the wrath of Colleano, who had vowed to kill them if he should find them. Their dwindling funds and Thompson's inability to find work irritate Lana. They quarrel frequently but she manages to retain her hold on him. Learning that Lana and Thompson are at Amalfi, Colleano goes there and arrives in time to witness her newest romance, this time with the owner of the cafe where Thompson had been hired as a singer. Now aware of Lana's true nature, Colleano pleads with Thompson to return to Pier, but Thompson, still infatuated with Lana, makes a final attempt to win her back. But she repulses him, not because she no longer loved him, but because she felt that he would be happier with Pier. She leaves Amalfi alone, headed for no place in particular.

Joe Pasternak produced it, and Richard Brooks directed it, from a screenplay by Helen Deutsch, based on a novel by Auguste Bailly.

Strictly for adults.

"Also by the same token you have rendered a disservice to several thousand exhibitors, particularly those operating small theatres and drive-ins, by not permitting them to show CinemaScope pictures without stereophonic sound.

"In spite of all the attacks made upon you, if you would relax in this respect and permit those theatres and drive-ins that want to, to show CinemaScope pictures on a single track, they would forgive you for holding out up to this point. Not only that, but more importantly, you would bring an additional 18 to 20 million people back into the theatres."

Mr. Marcus, who attended the meeting, was thanked by Mr. Lichtman for "his earnest and forthright manner in which he put the problem of the small exhibitor to us."

The meeting itself proved to be a well conducted forum in which every exhibitor present was given an opportunity to have his say, while the 20th-Fox executives, headed by Mr. Skouras, listened to their arguments and opinions with a completely open mind.

A somewhat surprising development was that many of the exhibitors got up on the floor and urged the 20th-Fox executives to stick to their policy of not permitting the showing of their CinemaScope pictures without stereophonic sound. Limited space does not permit a full account of the arguments presented in favor of continuing the old policy but the gist of these exhibitors' remarks was that their own experience with stereophonic sound was not only profitable but also brought much favorable comment from their patrons.

A number of these exhibitors argued that to permit the showing of CinemaScope pictures without stereophonic sound is to retard the progress that is being made in the improvement of motion picture presentation. Several went so far as to express concern that CinemaScope, without stereophonic sound, may fade away and die in much the same manner as 3-D.

One exhibitor who had installed full stereophonic equipment in some nine theatres wanted to know what "protection" Fox would give him and others like him if competing theatres would be permitted to play CinemaScope pictures without stereophonic sound. Mr. Lichtman replied that 20th-Fox will give him all the protection the law allows, based on good business judgment. This exhibitor was answered also by Ben Marcus who pointed out that he had spent considerable money to equip his theatres but was not asking for protection. "Let's forget the law on protection," he declared, "and consider only the general good." He added that we must bear in mind that some 15,000 theatres and drive-ins are not equipped for CinemaScope but would probably do so under the new Fox policy, which he called laudable. "We need the product," he said, "and let's not worry about competitors and about getting advantages."

Still another exhibitor asked for special consideration for those who went along with 20th-Fox's stereophonic demands from the start because he did not think it right for late-comers to get the benefits now. He was effectively answered by Nate Yamins, the New England Allied leader, who pointed out that he, too, was among the first to install CinemaScope and that he did not think it right to request special consideration because of it.

A number of exhibitors who favored stereophonic sound and who had installed the equipment in their own theatres urged the 20th-Fox officials to recognize

that many exhibitors could not afford the installations, and that others, who might be in a position to afford it, were not convinced that it is necessary. Accordingly, they urged that 20th-Fox should make the use of stereophonic sound optional. They pointed out also that, if an exhibitor chooses to use stereophonic sound and as a result succeeds in drawing more patrons than his competitor, the competitor, to keep abreast of the times, will have no alternative but to install the necessary equipment. In short, they argued that it should be left to the public to influence an exhibitor's decision as to whether or not he should equip his theatre for stereophonic sound.

Several other exhibitors argued that they had installed stereophonic sound equipment and that its box-office value did not justify the cost.

In connection with drive-in theatres, most every one who spoke was of the opinion that the cost of installing stereophonic equipment was prohibitive, and that it was of little practical value in that type of operation.

It should be noted that practically every one who spoke acknowledged the superiority of magnetic sound over optical sound. J. Robert Hoff, who owns a drive-in theatre in addition to being a top executive of The Ballantyne Company, the equipment manufacturers, admitted that his effort to use stereophonic sound in his operation was not successful enough to justify the cost. He expressed the opinion that one-track magnetic sound is very good for drive-ins, and he suggested that it be used also by the indoor theatres as a start toward eventual three-track magnetic sound. Mr. Lichtman heartily agreed with Mr. Hoff's views and offered to recommend to his company that it extend additional credit to exhibitors who wish to install one-track magnetic so that the industry will progress.

Invariably, the different speakers — small exhibitors, big circuit executives and exhibitor leaders, had nothing but praise for the CinemaScope method of motion picture presentation, regardless of how they felt about stereophonic sound. And most of them paid high tribute to Mr. Skouras for his courage and vision in developing and fostering the process.

The decision by both MGM and 20th-Fox to make their CinemaScope pictures available with or without stereophonic sound is indeed laudable and should prove to be a shot in the arm for the industry in general and the exhibitors in particular.

As has been stated in these columns many times, CinemaScope is the only one of the new processes developed that is of practical use to all exhibitors and it is the only one that seems to answer the demand for a real and satisfying change in motion picture presentation. With the restrictions on stereophonic sound lifted, all exhibitors now will be in a position to benefit from this new and exciting medium. Moreover, the fine pictures now available in the process and those that are forthcoming should help considerably to alleviate the product pinch felt by those who could not play these pictures heretofore.

It is appropriate to point out that, though many exhibitors did not agree with Mr. Skouras' adamant stand on stereophonic sound, there can be no question that it was predicated on a sincere desire to safeguard the CinemaScope medium and to present it to the public at its best. By the gracious manner in which he has agreed to modify his policy at the behest of the exhibitors he has once again proved himself to be a true and responsible leader.

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THE NEW 20TH-FOX CINEMASCOPE SALES POLICY

At its Spring meeting in Minneapolis, prior to the opening of the North Central Allied Convention on Monday of this week, National Allied's board of directors authorized Ben Marcus, president of the organization, and Abram F. Myers, general counsel and chairman of the board, to send the following telegram to Spyros P. Skouras, president of 20th Century-Fox:

"The board of directors of Allied States Association of Motion Picture Exhibitors is gratified by your company's decision to make its CinemaScope pictures available in the following forms: first, with four-track sound, as at present; second, with one-track magnetic sound; third, beginning July 1 with one-track optical sound; and fourth, standard 2-D prints with one-track optical sound. The board takes this occasion to express its appreciation to you and your company for your contributions to the new processes and methods which have reawakened public interest in the movie business and make for a brighter future. Most important of all, the board records its congratulations and thanks to you and your company for proclaiming, practicing and holding to the principle that when an exhibitor shows a motion picture, he is entitled to and must have a profit in order to remain in business and make his contribution to the prosperity, good will and progress of our industry."

In a reply to this telegram, Al Lichtman, 20th-Fox's director of distribution, wired the following message to Messrs. Marcus and Myers:

"Mr. Skouras referred to me your gracious telegram dated May eighth also his reply and asked me to clarify to you or present sales policy.

"Originally, as an inducement to exhibitors to expend the necessary sums for equipment to enable them to show CinemaScope with stereophonic sound we did make the statement and pursued the policy of guaranteeing a profit to any exhibitor that installed the system and played our CinemaScope pictures.

"However, since this policy has been altered in the manner now well known to you, we also had to revise our sales policy to some extent. That is originally the first picture 'The Robe' was sold seventy-three with a guarantee of 10% of the gross as profit to each exhibitor. This was self-adjusting and worked out very satisfactorily. Feeling our way with a new process, we made all subsequent pictures in most instances fifty-fifty with condition we would review results and if 50% of the gross was not justified same would be adjusted down to the point where exhibitor would have a reasonable profit. Many adjustments have been made on this basis.

"Last Friday I had a meeting with my branch and division managers and instructed them we do not see our way clear to have a uniform system. All film rental terms will have to be based on exhibitor's ability to pay and I would prefer to do away with reviewing every engagement and renegotiating every contract after the engagement as this entails tremendous amount of accounting and physical work.

"Therefore, I have instructed my men as follows:

"1. To keep our promise to all those who have been sold on old basis of a profit and to readjust such contracts where present terms did not result that way.

"2. All new deals to be made on basis of what our experience with each account justifies with protection afforded both exhibitor and ourselves. The basic principle of our policy is that we must have successful exhibition if we are to have successful production and distribution business. Of course, you gentlemen know there are theatres, even if we paid them to run our pictures, still would not show a profit. Exhibitors or ourselves could not have control over this any more than exhibition could guarantee us a profit on every picture regardless of what we spent.

"I explained to Mr. Marcus my basic thinking in this respect and he seemed highly satisfied.

"I also wish to refer you to the many years of fine relationship we have enjoyed with thousands of exhibitors throughout the nation and I do not see that it will be any different in future.

"In this business we have to give and take and help one another. Sometimes we are in trouble and we ask for favors and often many exhibitors are in trouble and we must try to help them."

It is to be noted that the Allied telegram to Mr. Skouras contends that 20th-Fox has decided also to make its CinemaScope pictures available in "standard 2-D prints with one-track optical sound." The film company denies this and a number of the Allied leaders now accuse 20th-Fox of "back-tracking." HARRISON'S REPORTS cannot go along with the Allied contention. It is true that, at the exhibitor forum sponsored by 20th-Fox, Mr. Lichtman, in addition to offering the exhibitors the choice of playing CinemaScope pictures with or without stereophonic sound, offered them also the choice of playing such pictures in 2-D, but he pointed out that, in his opinion, "it would be retrogression and the biggest mistake in the world not to show CinemaScope pictures in the anamorphic system." The exhibitors at the forum apparently heeded his advice, for there was no further discussion of this particular offer. Moreover, the resolution adopted unanimously by the exhibitors and on which 20th-Fox set its new policy was worded as follows:

(Continued on back page)

"Men of the Fighting Lady" with Van Johnson and Walter Pidgeon

(MGM, June; time, 80 min.)

Photographed in Ansco Color with prints by Technicolor, "Men of the Fighting Lady" is a stirring and thrilling war melodrama that pays tribute to the Navy jetplane pilots in the Korean war. It is one of the better pictures of its kind and should prove to be highly interesting to those who enjoy such films. It is doubtful, however, if it will appeal to women, for it has an all-male cast and no romantic interest.

Based on events published in the Saturday Evening Post under the titles "The Forgotten Heroes of Korea," by James Michener, and "The Case of the Blind Pilot," by Commander Harry A. Burns, USN, the picture details graphically the operations of a jet squadron based on a carrier off the Korean coast, and delves into the personalities of the different pilots, their reactions to the dangers they face daily, their concern for each other's safety, and their dreams of returning to a normal way of life. All this is presented with considerable dramatic impact, and a realistic touch is given to the proceedings by the expert manner in which actual shots of combat footage, bombing operations, take-offs and crash landings on the carrier's flight deck have been blended in with the staged action. One such actual shot, which shows a crippled jet exploding and bursting into flames as it crashes on the deck, is extremely awesome.

A highly dramatic and harrowing sequence is the one in which a direct hit damages Dewey Martin's plane, blinds him and leaves him frozen at the controls in a semi-conscious condition. The manner in which Van Johnson, another pilot, goes to his rescue and uses his inter-com radio to keep the blinded Martin awake and to guide him back to the carrier, eventually "talking him down" to a safe landing, makes for one of the most gripping climaxes ever seen in a war picture.

Walter Pidgeon, as the understanding ship's doctor; Frank Lovejoy, as the squadron leader; and Keenan Wynn, as one of the pilots, are among the other principals who turn in convincing portrayals. The direction and color photography are first-rate.

It was produced by Henry Berman, and directed by Andrew Marton, from a screenplay by Art Cohn.

Suitable for all.

"Silver Lode" with John Payne, Elizabeth Scott and Dan Duryea

(RKO, June; time, 80 min.)

With a better script and smoother direction, this Technicolor western could have been an outstanding picture, for the story idea is off the beaten path. Unfortunately, Benedict Bogeaus, the producer, missed the boat by approving a script that is weak and full of inconsistencies. Alan Dwan is an old and experienced director, but his work in this picture looks as if it had been done by an amateur. It is so bad in many of the situations that people laughed at it in the theatre where it was shown. The acting fluctuates from fairly good to poor, but where there is no overacting the players appear convincing and one is held in tense suspense. Even now the picture could be improved by skillful editing. There is very little genuine comedy relief. The color photography is good:—

As John Payne and Elizabeth Scott are being married in Silver Lode, Dan Duryea, posing as a U. S. Marshal and accompanied by three "deputies," rides into town to arrest Payne for the murder of his (Duryea's) brother two years previously, after cheating him in a card game. Payne knows instinctively that Duryea is a fake Marshal but cannot prove it. The town folk come to Payne's defense and threaten to shoot Duryea and his men if they should try to take him away by force, but Payne refuses to permit his friends to take such action. He admits the killing but insists that it was done in self-defense and asks for two hours in which

to clear himself. Duryea, aware of the ire of Payne's friends, grants the request. Payne goes to the telegraph office to send several messages to people who could check up on Duryea and on the murder charge, but he discovers that the messages could not be sent because the wires had been cut. In the complicated events that follow, Payne, aided by Dolores Moran, a saloon entertainer, learns from Harry Carey, Jr., one of Duryea's gang, that Duryea was not a Marshal and that he was wanted for murder. By this time Duryea wins support from a number of town people who had reason to dislike Payne because of his success as a rancher. He corners Payne in a barn and kills Carey. Shooting follows and Emile Meyer, the local sheriff, comes to Payne's defense only to be shot and killed by Duryea. Since no witnesses were present, Duryea accuses Payne of killing the sheriff and incites the town folk against him. They become an unruly mob, bent on lynching him, and he takes refuge in a church belfry. There, he is cornered and shot at by Duryea, but Duryea himself is killed when one of his bullets ricochets off the bell and strikes him. At this point an official message arrives confirming that Duryea was no Marshal and absolving Payne of the murder charge. Payne takes Elizabeth into his arms and peace comes to Silver Lode once again.

It was produced by Benedict Bogeaus, and directed by Alan Dwan, from a story and screenplay by Karen DeWolf.

Unobjectionable for the family.

"Drums Across the River" with Audie Murphy, Lyle Bettger and Walter Brennan

(Univ.-Int'l, June; time, 78 min.)

Like most of the Technicolor outdoor melodramas produced by Universal, this one, too, offers a satisfying round of action thrills and should find favor with the action fans and the family trade. Largely fashioned from a time-honored formula, the story has a lawless gang attempting to provoke an Indian war for their own benefit, and a fearless hero who risks his life to expose the plot and bring the villain to justice in order to restore peace with the redskins. It is a stock plot, but it is enlivened with plenty of gunplay, chases and skirmishes with the Indians. Audie Murphy is his usual competent self as the hero, and Lyle Bettger is properly sinister as the leader of the outlaws. Walter Brennan is effective as Murphy's father, a courageous old man who opposes lawlessness. Lisa Gaye and Mara Corday provide the romantic interest, but it is unimportant. The color photography is fine:—

Over the violent objections of his father, Audie joins Emile Meyer, a respected citizen of Crown City, and Lyle Bettger in a scheme to mine gold in the treaty-protected lands of the Ute Indians. Unknown to the others, Bettger had urged the expedition as part of a plan to provoke an Indian war for the benefit of himself as well as certain highly-placed men in Denver. The expedition leaves with Brennan's threats to go to the authorities ringing in their ears. Bettger secretly orders one of his men to remain behind and give Brennan a beating as a warning, but this does not deter the old man, who gallops after the expedition. Meanwhile Audie and the others are cornered by a Ute hunting party. Meyer is captured by the Utes but one of their number is captured by Audie. Brennan shows up and arranges a truce for an exchange of the prisoners. Bettger, violating the truce, orders his men to fire on the Indians. Realizing that this treachery would provoke a war, Audie risks his life to go to the Ute camp and save the peace. He finds Morris Ankrum, the Ute chieftan, on his deathbed, and the understanding old man accepts Audie's explanation of the incident before he dies. Jay Silverheels, the new chief, permits Audie to attend the old man's funeral, then turns him loose with the warning that the burial place is secret and holy and that any who desecrate it will be killed. Audie returns to Crown City in time to stop the whites, incited by Bettger, from launching an attack against the Utes. In another attempt to foment a clash with the Indians, Bettger and his gang rob a stagecoach of a shipment of gold, kill the passengers, and leave evidence that

points to an Indian attack. He then kidnaps Audie and his father, and uses the old man as hostage to force Audie to deliver the gold to the gang's hideout. In a series of swift-moving events, Audie outwits the gang and manages to lead them to the secret Indian burial ground, where the Indians come to his aid and help him to wipe out the outlaws. All this leads to a new and stronger treaty between the Indians and the whites, and peace reigns once again in the territory.

It was produced by Melville Tucker, and directed by Nathan Juran, from a screenplay by John K. Butler and Lawrence Roman, based on a story by Mr. Butler.

Suitable for the family.

"Three Coins in the Fountain" with Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan and Maggie McNamara

(20th Century-Fox, May; time, 102 min.)

A thoroughly delightful romantic comedy-drama, rich in humor and warmly appealing, and without a doubt the most pictorially effective CinemaScope picture yet produced. Favorable word-of-mouth advertising should make it a top box-office attraction. Photographed in what is described as DeLuxe color, the story, filmed in Italy, is set against present-day backgrounds of Rome and Venice and it affords the spectator with some of the most interesting shots ever taken of the famous landmarks in those cities, among them being St. Peter's, Vatican City, the Fountain of Trevi, the Villa Madama, the Spanish Steps and many others of equal universal fame. The shots of Venice are particularly interesting, a dramatic pictorial highlight being the approach to that famed city by air. The story, which revolves around the romantic yearnings of three love-struck American secretaries who work in Rome and live together, is rather lightweight in substance, but bright dialogue and the expert touches given to the proceedings by Jean Negulesco, the director, endow it with a sprightly and warm quality, and with a number of situations that are genuinely dramatic. The acting is outstanding, and the color photography superb. The picture's title finds its origin in the Roman legend that he who tosses a coin into the Fountain of Trevi and wishes to return to Rome will have his wish granted.

Briefly, the story has Maggie McNamara, who will be remembered for her fine performance in "The Moon is Blue," arriving in Rome to work as a secretary for an American business firm and to replace Jean Peters, who had decided to return to the United States. Both girls share an apartment with Dorothy McGuire, who had been working in Rome for the past fifteen years as secretary to Clifton Webb, a middle-aged, debonair American author, known for his impeccable taste and caustic wit, for whom Dorothy had unrequited affection. In the development of the story, it comes out that Jean's decision to return to the States was motivated by the fact that she was in love with Rossano Brazzi, a young Italian translator employed by her firm, but company rules did not permit her to go out with local employees. The couple's defiance of this rule costs Brazzi his job. Jean quits her position and decides to marry him, but their plans come to naught because he did not earn enough to properly support himself. Meanwhile Maggie becomes romantically involved with Louis Jourdan, a handsome but notorious playboy-prince, whose efforts to take advantage of her are frustrated by Dorothy. Maggie, however, sets out on a shrewd campaign to win Jourdan's heart and before long he asks her to become his bride. She then confesses the deceptions she had employed to win his love and as a result loses him. In the meantime Dorothy, anticipating that her friends are about to be married, decides to leave Webb lest she remain an old maid. Her decision to leave awakens Webb's love for her and he asks her to become his wife. But their plans, too, hit a snag when he learns from his doctor that he had but one year to live. He tries to get out of the marriage proposal through a flimsy excuse, but Dorothy sees through it and convinces him that they should

remain together come what may. At the same time she tells him of the romantic problems of Maggie and Jean. Using his influence, he sees to it that Brazzi is reinstated in his job and that Jourdan makes up with Maggie. It all ends with the three couples meeting and embracing at the Trevi Fountain, where each of the girls had made a wish at the start of the story.

It was produced by Sol C. Siegel and directed by Jean Negulesco, from a screenplay by John Patrick, based on the novel by John H. Secondari.

Adults.

"Magnificent Obsession" with Jane Wyman, Rock Hudson and Barbara Rush
(Univ.-Int'l, August; time, 108 min.)

When first produced by Universal in 1935 with Irene Dunne and Robert Taylor as the stars, "Magnificent Obsession" was analyzed by this paper as a deeply stirring drama with a great appeal to women. The same may be said of this new version, which is further enhanced by Technicolor photography. Except that the time is the present, practically no change has been made in the story, which was one of the late Lloyd C. Douglas' best-selling novels. It grips one's attention from the very start and is filled with situations that tear at one's heartstrings. A sensitive and deeply moving portrayal is turned in by Jane Wyman as the young widow who is blinded accidentally. And much credit is due Rock Hudson for his very fine performance as an irresponsible playboy who changes his ways and devotes himself unselfishly to Miss Wyman's welfare after realizing that he was indirectly responsible for the misfortunes that enter her life. The closing scenes, where Hudson, after becoming a surgeon, performs a delicate operation that saves Miss Wyman's life and restores her sight are emotionally stirring. The production values are of the first order and so is the color photography:—

Jane, a bride of a few months, is left a widow when her husband, a famous doctor and philanthropist, dies from a heart attack. By an ironic twist of fate, the inhalator kept at the doctor's home for his personal emergency use had been sent to revive Hudson, who had wrecked his speedboat on the lake nearby. After recovering in the hospital owned by Jane's husband, Hudson, feeling somewhat guilty, tries to make amends by offering Jane \$25,000, but she refuses it. Hudson continues his wild way of life and one day, while on a drunken binge, he wrecks his car near the home of Otto Kruger, a famous artist and friend of Jane's. Kruger sobers up the unhappy young man and suggests that he would get more satisfaction out of life if he followed the formula of living that had been followed by Jane's deceased husband—to help some one in need and to refuse repayment. This advice inspires Hudson and he seeks to have a talk with Jane. She attempts to evade him and in doing so is struck by a car and her injuries result in blindness. Beside himself with grief, Hudson manages to cultivate her friendship under an assumed identity and she gradually learns to love him. He secretly sees to it that she is kept financially solvent, and arranges for her to go to Switzerland, accompanied by Barbara Rush, her 20-year-old stepdaughter, and Agnes Moorehead, a family friend, to undergo tests with three eminent eye specialists. Meanwhile Hudson resumes the medical studies he had given up years previously. Jane is heartbroken when the doctors inform her that they can do nothing to help her. Hudson rushes to Switzerland, confesses his true identity and his love for her, and begs her to marry him. Not wishing to be a burden, she disappears with Miss Moorehead and keeps her whereabouts a secret. With the passing years Hudson becomes a top surgeon and one day, through Kruger, he learns that Jane is deathly ill in a New Mexico hospital. He rushes to her side and performs a delicate operation that not only saves her life but also restores her sight. Thus reunited, the two face the future with courage and anticipation.

It was produced by Ross Hunter, and directed by Douglas Sirk, from a screenplay by Robert Blees.

Suitable for all.

"CinemaScope pictures will be made available to all theatres which are equipped with proper screens and anamorphic lenses, and the exhibitor will have option of showing CinemaScope pictures with full stereophonic sound, single-track magnetic sound or single-track optical."

As to Mr. Lichtman's telegram, his outline of his company's new "ability-to-pay" policy seems to be basically fair. But the one point that seems to be in need of further clarification is the aid that will be given, if necessary, to those exhibitors who, in order to obtain CinemaScope pictures prior to the new policy, installed stereophonic sound equipment at considerable cost to themselves and have not yet had an opportunity to recoup their investments. This is admittedly a ticklish problem, particularly in regard to those exhibitors who have installed stereophonic equipment in recent weeks or months and have not yet had an opportunity to play enough CinemaScope pictures to help them recover their costs. Experience may prove that theatres equipped for stereophonic sound will outdraw theatres that are not so equipped, but failing that it seems only fair and just that some provision be made to help those theatres earn back their investments.

A FINE REISSUE

According to reports from RKO, the reissue of "Pinocchio," Walt Disney's feature-length Technicolor cartoon, is outgrossing its original 1940 release by twenty per cent, is doubling receipts of its first re-release in 1945, and is drawing more business in almost every situation than the big money-making "Snow White."

That some exhibitors realize the box-office potential of "Pinocchio" as a reissue is evidenced by the announcement of Charles Boasberg, RKO's general sales manager, that more than 342 exhibitors already have booked the picture for the coming summer vacation months.

Mr. Boasberg has a logical explanation for the current interest in this picture: "There is a new generation of movie fans to whom 'Pinocchio' is an entirely new and fascinating entertainment," he said. "And as a result of a greatly increased population since the end of the war, there is a much larger audience of young people. Furthermore, as a result of our past experience with numerous other Disney feature-length cartoons, we have been able to employ better timing and more intensive promotion campaigns."

A not unimportant point to be considered by the exhibitors in re-booking "Pinocchio" is that, with an audience dominated by youngsters, not only in numbers but also in influence, concession sales rise considerably.

"Pinocchio," as most of you know, is an excellent entertainment, and even though it was made in 1940 its appeal today is as fresh as it was then. This is one reissue that offers you an opportunity to make some money provided you do something about it!

WELCOME NEWS

The product shortage is so acute that any announcement of new production plans is indeed good news to the exhibitors. Particularly welcome is the announcement that William F. Rodgers, popular former general sales manager of MGM, has formed a production company in association with Sam Dembow, the independent producer and former theatre

executive, Jack Skirball, also an independent producer, and Cliff Work, who was formerly in charge of production at Universal.

The company, which is to be known as Amalgamated Productions, Inc., plans to produce a minimum of three pictures a year, with a budget of at least \$750,000 per picture. Rodgers, who will be president of the firm, stated that neither he nor his associates will draw any salaries, and that their earnings will come solely from profits. He added that there will be practically no overhead charges on the company's pictures, with all money invested going into actual production.

With his usual clear-headed reasoning, Bill Rodgers made it plain that his company is not going to aim for Academy Awards; that it will seek to make pictures that will entertain and at the same time have the necessary selling ingredients; and that it hopes to market the pictures on terms that the exhibitors can afford. Except to state that the company already has story properties worth more than a million dollars, Rodgers was not in a position to reveal further details. He did say, however, that he hopes to have the first picture completed this year.

The experience and knowledge of Bill Rodgers and his associates augurs well for their new producing company. And if it is any comfort to Bill, he can rest assured that he is embarking on this new venture with the best wishes of most, if not all, the exhibitors, who will always remember his sincere efforts to deal fairly with them.

ANOTHER OPINION ON VISTAVISION

Among the spectators at the recent VistaVision demonstration at the Radio City Music Hall in New York City was Jack O'Quinn, secretary of the Allied Theatre Owners of the Gulf States. Here is what Mr. O'Quinn had to say, in part, in a report made to his membership in a recent organizational bulletin:

"The writer viewed the demonstration from the 9th row where any flaw would be most apparent. I truthfully believed that Paramount fudged in trying to show the older pictures as being so bad. I feel that if my picture was so badly out of focus that I would have closed long ago. Secondly, the thing that surprised me most was that one of the projectors had such a ghost that the white smear was a foot or more above the titles—just imagine that, in the largest theatre in the world.

"The second reel of the demonstration was excellent, so good in fact, that I don't believe that imbibition printing was used. It appeared to be a dye transfer positive. The focus was excellent in the reel, and there was one scene that appeared to have full 3-D. The depth in most of the scenes was good due to 'framing' tricks.

"The thing most exhibitors are interested in, is whether or not you have something to sell and I say that you don't have a thing to put on your marquee. The photography is best yet, but we have had a lot of good photography. Our customers won't know whether we are playing a VistaVision picture or not, unless we advertise it and after seeing it they will inquire 'What is VistaVision?'"

In short, Mr. O'Quinn has said what HARRISON'S REPORTS has been saying all along: VistaVision is nothing more than a good photographic technique that will mean nothing to the paying customers and will not, of itself, attract any one to the box-office.

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVI****SATURDAY, MAY 22, 1954****No. 21****A GRACIOUS OFFER BUT ONE THAT SHOULD BE DECLINED**

The question of whether or not 20th Century-Fox had promised to make its CinemaScope pictures available in standard 2-D prints and one-track optical sound, as contended by National Allied, is no longer an issue, for the company has announced that it will make such prints available at a later date this year.

The announcement was made last weekend by Al Lichtman, the company's director of distribution, who made it clear that "20th Century-Fox is not 'back-tracking' on any promises," as charged by Allied in connection with 2-D versions of the 20th-Fox CinemaScope productions.

"At the exhibitor meeting last Thursday (6)," stated Lichtman, "we informed the trade that we could provide our CinemaScope product in four different versions: 1) with 4-track high-fidelity magnetic directional stereophonic sound; 2) with single-track high-fidelity magnetic sound; 3) with single-track optical sound; and proper screens and anamorphic lenses or 4) in two-dimensional versions with single-track optical sound, if this was the will of the majority of exhibitors.

"Very early in the meeting, it was the expression of the gathering that there was most to gain through retaining the CinemaScope process varied only by the different sound systems accompanying it.

"Following complete expression and discussion from the floor we decided to make CinemaScope productions available with the three sound systems, so that a great many more theatres may share in the wonders of this new process.

"During the course of the meeting, however, it was stressed that there are theatres, a great many of them drive-ins, which cannot install CinemaScope profitably, and would find it a great hardship to convert.

"We pointed out that it is possible to make 2-D prints of CinemaScope pictures. These prints will not be available starting July 1, which is the date we previously announced for the first CinemaScope prints in the optional sound systems, but will be ready at a later date this year.

"It is our feeling that the vast majority of exhibitors are anxious to see CinemaScope continue in its most successful form, that is with full stereophonic sound. They have provided us with much encouragement along these lines, and their response to our meeting has resulted in hundreds of orders for CinemaScope installations, the majority of them with magnetic sound.

"We do feel an obligation to every exhibitor and where there is a major difficulty in converting to CinemaScope, we are prepared to service our product in 2-D. We must repeat that to show CinemaScope in 2-D would be retrogression and add nothing to the artistic or economic advancement of the industry. But if it is the will of any exhibitor to prefer showing our pictures in 2-D, as soon as these prints can be made, we will make them available. Our laboratories have ordered machinery to optically reduce CinemaScope prints to 2-D, and they are also working night and day to make the recordings with the different sound tracks as described.

By its recognition of the fact that the installation of CinemaScope equipment presents a major difficulty to many theatres, particularly the drive-ins, and by its willingness to service such situations with 2-D versions of its CinemaScope pictures, 20th Century-Fox has not only removed the final restriction on its product but it has carried out fully the declared intention of Spyros Skouras that his company will do everything in its power to help the exhibitor, whether he is a large operator or a small one.

Aside from those who find it economically or physically impractical to install proper screens and purchase anamorphic projection lenses, the greatest mistake an exhibitor can make is to play the CinemaScope pictures in standard 2-D form rather than in the anamorphic form. No one can argue with the logic of Mr. Lichtman's statement that "to show CinemaScope in 2-D would be retrogression and add nothing to the artistic or economic advancement of the industry."

To repeat what has been said in these columns frequently, CinemaScope offers the public a new and exciting form of motion picture presentation. And the reaction of the movie-goers has been so enthusiastic that the CinemaScope name itself has taken on a definite box-office value. Now that the requirement of stereophonic sound has been lifted and that the exhibitors are no longer restricted as to their choice of screens and anamorphic lenses, they have an opportunity to introduce this exciting medium in thousands of communities where it has not yet been seen. This should bring millions of people back to the theatres to the ultimate benefit of not only the exhibitors but the industry as a whole.

Ever since 20th-Fox and MGM modified their CinemaScope policies two weeks ago, equipment dealers have been flooded with orders for screens, anamorphic lenses and, in many cases, magnetic sound. All this indicates that the great majority of

(Continued on back page)

"Hell Below Zero" with Alan Ladd and Joan Tetzl

(Columbia, July; time, 90 min.)

A very good adventure thriller, photographed in Technicolor. This time Alan Ladd is supported by an interesting story, which is also unusual in that it unfolds in the Antarctic and presents sights that have not been seen in other pictures. There are several bloody scraps between Ladd, as the hero, and Stanley Baker, as the villain, with the encounters taking place aboard the ships of a whaling fleet, fishing in Antarctic waters. The depiction of the methods used to harpoon whales, and the scenes that show the operation of a whaling factory ship, are highly fascinating and should interest every one. As an American adventurer who poses as a first mate of a whaling vessel in order to help a charming English girl solve the mystery of her father's death, Ladd is cast in a tailor-made part that gives him ample opportunity to slug his way out of trouble in a way that has always pleased his fans. The closing scenes, where the crews of two of the ships are marooned on an ice pack and where Ladd and Baker engage in a fight to the death with Baker drowning beneath the ice floes are highly exciting. The color photography is tops:—

Suspecting that his partner in a mining venture is crooked, Ladd boards a plane bound for Capetown to investigate. En route he becomes acquainted with Joan Tetzl, who tells him that she is on her way to investigate the mysterious death of her father, co-owner with Basil Sydney in a whaling company. Sydney maintained that it was suicide, but Joan suspected foul play. Ladd is attracted to Joan and, after settling accounts with his partner, signs up as a first mate on the ice-breaker *Kista Dan*, which was taking Joan and Sydney to the whaling fleet, operating somewhere in the Antarctic. When the captain of the ship is injured seriously during a gale, Ladd assumes command. He compels Niall MacGinnis, the ship's doctor, to stop drinking so that he might operate on the captain. Meanwhile Ladd learns that Joan is engaged to Stanley Baker, Sydney's son, who is in charge of the fleet, and he keeps away from her. Ladd's efforts to get Baker to investigate the circumstances of the death of Joan's father are unavailing, and none of the whalers, dominated by Baker, is willing to give him any information. He eventually obtains enough information from one of the whalers to convince him that Baker had murdered Joan's father. Baker, however, murders Ladd's informant, who was the only witness to the crime. Baker is appointed as captain of the *Kista Dan*, replacing Ladd, who is made first mate of the *Southern Truce*. Joan and MacGinnis join Ladd on the *Southern Truce*, which gets stuck in the ice and asks for help. Baker intercepts a message to the Capetown police as to his guilt, and he decides to ram the *Southern Truce* to eliminate all who would testify against him. But MacGinnis, guessing what Baker intended to do, manages to set the *Kista Dan* on fire. This causes an explosion that sinks both ships and leaves their crews marooned on the ice. In a showdown fight with Ladd, Baker slips from the floating ice and drowns. It ends with Ladd and Joan embracing after being rescued.

Made in England, the picture was produced by Irving Allen and Albert R. Broccoli, and directed by Mark Robson, from a screenplay by Alec Coppel and Max Trell, based on the novel "The White South," by Hammond Innes. Suitable for the family.

"Black Horse Canyon" with Joel McCrea, Mari Blanchard and Race Gentry

(Univ.-Int'l, June; time 81 min.)

Replete with action and enhanced by Technicolor photography, "Black Horse Canyon" emerges as one of Universal's better outdoor melodramas. Its simple but human story should please everybody, particularly the lovers of horses, for one of the principal characters is a wild black stallion who roams the hills and cleverly unlatches the corral gates on ranches to add to his "family" of mares. How the sleek horse, the property of the heroine, is eventually captured by her with the aid of two friendly cowpokes, despite the machinations of a crooked neighboring rancher and his henchmen, unfolds with considerable excitement, good touches of comedy, and a triangle romantic interest that plays an important part in the plot. Joel McCrea delivers a likeable characterization as one of the cowpokes, and so does Race Gentry, a newcomer, as his youthful partner. Mari Blanchard is both charming and spirited as the heroine who falls in love with McCrea but is faced with the problem of overcoming Gentry's infatuation for her without hurting his feelings. Their combined efforts to capture the stallion make for a number of exciting and picturesque shots:—

Living with Irving Bacon, her uncle, on a stock-breeding ranch, Mari looks forward to recapturing "Outlaw," her black stallion, who had run away to live in the hills and who was needed to improve the brood stock on the ranch. Murvyn Vye, a neighboring rancher, entertains similar plans. Meanwhile "Outlaw" roams at will, making occasional forays on different ranches and stealing the mares. McCrea and Gentry, trying to start a breeding ranch of their own, capture a number of wild horses among which are some branded stock "set free" by the black stallion. Vye and John Pickard, his henchman, catch McCrea and Gentry in the act of corraling their catch and, at gunpoint, start to town with them to try them as horse thieves. Mari saves both men by declaring that she had seen the stolen mares turned loose by "Outlaw." The black stallion kills one of Vye's henchmen while evading capture, and Vye, claiming that the horse had made an unprovoked attack on his man, demands that the sheriff kill him. Mari protests, and the sheriff grants her one week in which to capture the horse and break him. Mari, McCrea and Gentry spend the next few days in a hazardous pursuit of the animal, during which time Mari and McCrea fall in love but cannot find a suitable way to convey this to Gentry, who had fallen in love with her himself. They finally succeed in capturing "Outlaw" and find themselves with only two days to break him. Complications arise when Gentry, seeing Mari in McCrea's arms, leaves the ranch in a huff. McCrea undertakes to break "Outlaw" himself and, just as he mounts the horse, Vye and Pickard show up and stampede the animal by firing their guns. Hearing the shots, Gentry rushes back to the ranch and helps McCrea to beat up the two culprits, while "Outlaw," by this time fully tamed, is taken in tow by Mari.

It was produced by John W. Rogers, and directed by Jesse Hibbs, from a screenplay by Geoffrey Homes, based on the novel "The Wild Horse," by Les Savage, Jr.

Family.

**"Secret of the Incas" with Charlton Heston,
Robert Young and Nicole Maurey**
(Paramount, June; time, 101 min.)

A fairly good, if not outstanding, adventure melodrama, photographed in Technicolor and shot for the most part against actual backgrounds of the Andes Mountains in Peru. Its story about a search for a fabulous Inca treasure in the Peruvian Andes offers little that is unusual, but it has enough intrigue and romantic interludes to hold the interest of those who are not too fussy about story values. Although the location shots in Peru give the picture visual appeal, the story itself has little emotional appeal, for the principal characters, with the exception of Robert Young, are not sympathetic, and their actions are hardly edifying. The closing scenes find Charlton Heston giving up his nefarious ways for a better life with Nicole Maurey, the heroine, but his reformation does not leave the spectator with any real feeling of conviction. In fact the whole plot is artificial and, though it does have its moments of suspense and excitement, it telegraphs most of its punches in advance and never strikes a realistic note:—

Charlton Heston, an American adventurer in Peru who had an eye for an easy dollar, and Thomas Mitchell, a ruthless opportunist, both seek a fabulously valuable jewelled sunburst which, according to Inca legend, had been stolen from the Temple of the Sun centuries ago and was believed to be in the tomb of Manco, who ruled Peru some 400 years previously. Heston comes upon a stone fragment that indicates that Manco's tomb was at Machu Picchu, an ancient sacred Inca city, 9,000 feet up in the Andes. To get to the site and to escape to the States if he finds the treasure, Heston needs a plane. The opportunity to obtain one comes his way when he meets Nicole Maurey, a Rumanian refugee from Communist tyranny, who had entered Peru illegally and sought ways and means of reaching the United States. Knowing that the Rumanian consul in Bolivia flies his own plane, Heston informs the diplomat as to Nicole's whereabouts, then gets her to agree on a scheme whereby they get the consul drunk and steal his plane. They fly to Machu Picchu, only to discover that they had been preceded by an archaeological expedition headed by Robert Young, who had uncovered evidence of the location of Manco's tomb. Keeping his mission a secret, Heston explains his presence with Nicole by saying that their plane had run out of gas. Young makes them welcome in his camp and loses no time falling in love with Nicole. During this romantic interlude, Heston investigates the excavation. Complications arise when Mitchell, trailing Heston, arrives on the scene and at gunpoint relieves Heston of the stone fragment and forces him to agree to share the treasure if he finds it. To avoid trouble, Nicole declares her love for Heston and begs him to leave before it is too late. He refuses, and that night succeeds in locating the treasure. Mitchell takes it away from him, only to find himself pursued by aroused native Indians. Heston joins the chase and retrieves the sunburst just before Mitchell plunges into a chasm to his death. In a sudden change of heart, he returns the sacred relic to the Incas, and his reward is the promise of a better life with Nicole.

It was produced by Mel Epstein, and directed by Jerry Hopper, from a screenplay by Randal MacDougall and Sydney Boehm, based on a story by Mr. Boehm. Adults.

**"The Saracen Blade" with Ricardo Montalban,
Betta St. John and Rick Jason**
(Columbia, June; time, 76 min.)

This Technicolor film version of Frank Yerby's best-selling novel shapes up as a satisfactory costume adventure melodrama for double-billing purposes. Set in the 13th Century and revolving around a young commoner who dedicates his life to avenging the murder of his father by political enemies and who rises to power and knighthood in the process, the story moves along at a rapid pace and its ingredients of romance and derring-do are served up in a way that should please the indiscriminating action fans. Ricardo Montalban is properly dashing and fearless as the hero of the piece, and Betta St. John and Carolyn Jones provide plentiful sex appeal as the women in his life. Like most pictures of this type, this one is dramatically ineffective, but it has plenty of movement and excitement. The footage used in the battle sequences at the castle appears to have been utilized in a previous Sam Katzman production, although an attempt has been made to camouflage this footage with a dark tint:—

Seeking to avenge his father's murder at the hands of Michael Ansara, a Count, Montalban enlists in the services of Ansara's sworn enemy, Edgar Barrier, a Baron. He meets Betta St. John, Barrier's daughter, and they fall in love. Both are shocked when Barrier, for political expediency, makes a deal for Rick Jason, Ansara's son, to marry Betta. Montalban attempts to flee with Betta, but both are captured and the marriage takes place while he is imprisoned. When the Emperor of Europe (Whit Connor) arrives at Ansara's castle to hunt boar, Jason conceives a sadistic plan to let Montalban escape and to kill him during the hunt. The plan backfires when Montalban saves the Emperor from a charging boar. The Emperor tries to discourage Montalban from seeking revenge and induces him to earn knighthood by joining him on a Crusade to the Holy Land to fight the Saracens. Upon the Emperor's insistence that he choose a maiden in marriage, Montalban deliberately selects Carolyn Jones, Ansara's cousin, whom Ansara himself wanted to marry. Montalban is knighted on the field of battle, after which he is injured and left for dead. Picked up by the Saracens, he recovers and is forced to become a slave to a Moslem merchant. He manages to regain his freedom through the aid of a friendly harem girl and makes his way back to his homeland, much to the dismay of Ansara, who believed him to be dead and who sought to make Carolyn his wife. When Carolyn indicates that she finds Montalban attractive, Ansara stabs her to death. Montalban gathers an army and, against the Emperor's orders, launches an attack on Ansara's castle, killing both the Count and his son. The furious Emperor relieves Montalban of his knighthood and his lands, but he grants him his life so that he and Betta could marry.

It was produced by Sam Katzman, and directed by William Castle, from a screenplay by DeVallon Scott and George Worthington Yates. Family.

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exhibitors agree on the desirability of showing CinemaScope pictures in anamorphic form. The trend, in other words, is to modernize and to exploit the "new look" in motion picture entertainment. The exhibitor who bucks this trend and chooses to show CinemaScope pictures in 2-D is, as Leonard Goldenson has said, "going back to the days of the old country store and the horse and buggy, and may go out of business altogether." The exhibitor who allows the parade to pass him by will have no one to blame but himself.

AN ILLUSTRATION OF THE VALUE OF ORGANIZATION

Of the many exhibitors who are eager to equip their theatres for CinemaScope presentations as soon as possible, a large number are in a quandary as to the choice and suitability of their equipment requirements.

To help solve their problems, the Allied Theatre Owners of New Jersey has arranged for a demonstration to be held at 10:00 A.M. on Tuesday, May 25, at the Mayfair theatre, Hillside, N. J., for the purpose of comparison of various new lenses and other types of equipment.

The demonstration will be a closed one, open only to Allied members by invitation. Following the demonstrations, which are being conducted in cooperation with supply dealers, a discussion will take place.

Exhibitor associations that have not already done so would do well to follow New Jersey Allied's lead in setting up such comparative demonstrations so that their members may be fully informed before investing in costly equipment.

To those of you who are not members of an exhibitor association, HARRISON'S REPORTS would say that the demonstration arranged by New Jersey Allied is but one illustration of the importance and value of organization and of the benefits that membership offers. If you are not a member of a regional unit, you should become one at once.

COL. COLE SOUNDS A WARNING NOTE

Col. H. A. Cole, board chairman of the Allied Theatre Owners of Texas, issued the following statement this week:

"After two years of work the federal tax admission fight ended with almost complete success April 1, about six weeks ago. This job, financed by the entire motion picture industry, was spearheaded and carried through to success by the great work done by hundreds of exhibitors all over the United States.

"During the course of hearings before Congressional committees we had warning from a number of Congressmen that relief, supposedly granted to theatres, would be siphoned off, and the producer-distributor would receive practically all the benefit. We tried to soften this viewpoint, calling attention to the obvious fact that it was the industry that was suffering and that both exhibition and distribution would benefit in usual proportions from any relief.

"I am greatly disturbed by authentic reports received from all parts of our country that the pessimistic predictions coming not only from exhibitors but from Congressmen themselves have come to pass. Perhaps I should have been prepared for this when

looking at the figures compiled by COMPO, showing that during the past eight years the boxoffice had declined 35%; whereas, production-distribution income had declined only 23%—a shocking picture in view of theatre closings during that period!

"Now, reports from all the country and from all classifications of theatre operations indicate unmistakably that this trend is not only continuing but getting worse. With the shortage of pictures of box-office value, selling terms have become more and more onerous; and it appears that the relief accorded theatres is due to shrink more and more and shortly disappear.

"This is unthinkable and quite shortsighted on the part of the distributor-producer. It can only result in further closings and in the draining off of necessary theatre reserves, which should be devoted to new equipment, better theatres and new energy in the retail end of our industry. This will eventually and inevitably be reflected in reduced earnings to our industry. To call this a shortsighted policy is an understatement!

"After conferences with many exhibitors and after viewing the fact that numerous unsuccessful attempts have been made by exhibitor organizations to persuade those who control, toward a more sane and business-like attitude, the conclusion seems inevitable that these same 18,000 theatres, which carried through the campaign on tax relief, will be forced to go back to Congress with the request that an official investigation be made by the Ways and Means Committee to decide whether or not the refund by the government to the motion picture industry has been confiscated inequitably, if not illegally, by the one branch of our industry which needed it least, contrary to the express intent of the Congress.

"This is a drastic step and one which is approached with reluctance but it seems inevitable in view of the present attitude of distribution, which is exercising its power, seemingly without mercy."

HERE WE GO AGAIN!

West Coast exhibitors and Hollywood studio executives will get their first look at SuperScope, the anamorphic wide-screen process developed by Irving and Joseph Tushinsky, at a special invitation showing to be held at 10:00 A.M. on Tuesday, May 25, at the Wiltern Theatre in Los Angeles.

A similar demonstration was held in New York City last March and, according to a press release, the demonstration resulted in an avalanche of orders that swamped the production capacity of the Tushinsky organization and caused the West Coast demonstration to be delayed until production could catch up with the demand. As most of you probably know, the sale of SuperScope lenses is being handled by National Screen Service.

An intriguing statement in connection with the Hollywood demonstration next Tuesday is that, "in addition to SuperScope, the Tushinsky brothers plan to unveil a startling innovation—to be kept secret until the day of the showing—on which they have been working for some time."

There has been no hint of what this "startling innovation" might be, but it is to be hoped that it will prove to be another advance in the right direction.

HARRISON'S REPORTS

Vol. XXXVI

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No. 21

(Partial Index No. 3 — Pages 54 to 80 Inclusive)

Titles of Pictures	Reviewed on Page
About Mrs. Leslie—Paramount (104 min.).....	72
Arrow in the Dust—Allied Artists (79 min.).....	62
Blackout—Lippert (87 min.).....	66
Calling Scotland Yard—Paramount (27 min.).....	63
Dial M for Murder—Warner Bros. (105 min.).....	71
Drums Across the River—Univ.-Int'l (78 min.).....	78
Elephant Walk—Paramount (103 min.).....	55
Fireman Save My Child—Univ.-Int'l (80 min.).....	66
Flame and the Flesh—MGM (105 min.).....	75
Forty-Niners, The—Allied Artists (71 min.).....	70
Gorilla at Large—20th Century-Fox (84 min.).....	72
Indiscretion of an American Wife—Columbia (63 min.).....	72
Johnny Guitar—Republic (110 min.).....	75
Knock on Wood—Paramount (103 min.).....	55
Laughing Anne—Republic (91 min.).....	70
Living It Up—Paramount (95 min.).....	71
Lone Gun, The—United Artists (73 min.).....	58
Long Wait, The—United Artists (93 min.).....	70
Lucky Me—Warner Bros. (100 min.).....	58
Magnificent Obsession—Univ.-Int'l (108 min.).....	79
Make Haste to Live—Republic (90 min.).....	58
Massacre Canyon—Columbia (66 min.).....	59
Men of the Fighting Lady—MGM (80 min.).....	78
Miami Story, The—Columbia (76 min.).....	59
Playgirl—Univ.-Int'l (85 min.).....	67
Prince Valiant—20th Century-Fox (100 min.).....	55
River of No Return—20th Century-Fox (91 min.)...	66
Rocket Man, The—20th Century-Fox (79 min.).....	71
Silver Lode—RKO (80 min.).....	78
Southwest Passage—United Artists (82 min.).....	59
Three Coins in the Fountain— 20th Century-Fox (102 min.).....	79
Untamed Heiress—Republic (70 min.).....	67
Witness to Murder—United Artists (83 min.).....	62
Yellow Tomahawk—United Artists (82 min.).....	74

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5403 Royal African Rifles—Hayward-Hurst	Sept. 27
5407 Jennifer—Lupino-Duff	Oct. 25
5406 Jack Slade—Stevens-Malone	Nov. 8
5422 Vigilantes Terror—Elliott (70 m.)	Nov. 15
5402 Fighter Attack—Hayden-Page	Nov. 29
5408 World for Ransom—Duryea-Lockhart	Jan. 31
5405 Highway Dragnet—Bennett-Conte	Feb. 7
5423 Bitter Creek—Elliot (72 min.)	Feb. 21
51 Riot in Cell Block 11—Brand-Osterloh	Feb. 28
5418 Paris Playboys—Bowery Boys	Mar. 7
5400 Mr. Potts Goes to Moscow—Homolka-Gray	Mar. 14
52 Dragonfly Squadron—Hodiak-Britton	Mar. 21
5414 Loophole—Sullivan-Malone	Mar. 28
5410 Pride of the Blue Grass—Bridges-Miles	Apr. 4
5404 Arrow in the Dust—Hayden-Gray	Apr. 25
5424 The Forty Niners—Elliott	May 9
5419 Bowery Boys Meet the Monsters— Gorcey-Hall	June 6
5426 The Desperado—Wayne Morris	June 20
5409 Home from the Sea—Sterling-Brand	June 27

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

628 Drums of Tahiti—(3D) O'Keefe-Medina	Jan.
624 Bad for Each Other—Heston-Scott	Jan.
620 El Alamein—Scott Brady	Jan.
627 Singin' in the Corn—reissue	Jan.
619 Paratrooper—Ladd-Genn	Jan.
623 The Wild One—Brando-Murphy	Feb.
625 Charge of the Lancers—Goddard-Aumont	Feb.
630 Miss Sadie Thompson (2-D or 3-D)— Hayworth-Ferrer-Ray	Feb.
631 It Should Happen to You—Holliday-Lawford	Mar.
637 Battle of Rogue River—Montgomery-Hyer	Mar.
639 Bait—Haas-Moore-Agar	Mar.
629 Jesse James vs. The Daltons (3-D)— King-Lawrence	Apr.
638 Drive a Crooked Road—Rooney-Foster	Apr.
634 The Iron Glove—Stack-Theiss	Apr.
641 The Miami Story—Sullivan-Adler	May
635 Massacre Canyon—Carey-Totter	May
640 The Mad Magician—Price-Murphy	May
The Saracen Blade—Montalban-St. John	June
Jungle Man-Eaters—Weissmuller	June
Black Eagle—reissue	June
636 Indiscretion of An American Wife—Jones-Clift	July
Hell Below Zero—Ladd-Tetzel	July
The Outlaw Stallion—Carey-Patrick	July

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5317 White Fire—Brady-Castle	Jan. 1
5321 Hollywood Thrill Makers—James Gleason	Jan. 15
5305 Black Glove—Alex Nicol	Jan. 29
5325 Queen of Sheba—special cast	Feb. 12
5324 We Want a Child—special cast	Feb. 19
5309 Blackout—Dane Clark	Mar. 19
5311 Fangs of the Wild—Chaplin, Jr.-Dean	Apr. 2
5310 Heat Wave—Nicol-Brooke	Apr. 16
5328 Monster from the Ocean Floor— Kimball-Wade	May 14
5308 The Cowboy—Documentary	May 21
5329 River Beat—Kirk-Bentley	May 28
5330 Terror Ship—William Lundigan	June 4
5327 The Big Chase—Chaney-Langan-Jergens	June 11
5326 Paid to Kill—Dane Clark	June 18
5323 The Siege—Special cast	July 9
5401 The Unholy Four—Paulette Goddard	July 16

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

412 Give a Girl a Break—The Champions-Reynolds	Jan.
413 Knights of the Round Table— Taylor-Gardner (C'Scope)	Jan.
414 The Great Diamond Robbery—Red Skelton	Jan.
415 Saadia—Wilde-Ferrer-Gam	Feb.
416 The Long, Long Trailer—Ball-Arnaz	Feb.
417 Tennessee Champ—Winters-Martin-Wynn	Mar.
418 Rose Marie—Blythe-Lamas-Keel (C'Scope)	Mar.
419 Gypsy Colt—Bond-Dee-Corcoran	Apr.
420 Rhapsody—Taylor-Gassman	Apr.
423 Executive Suite—all-star cast	Apr.
421 Flame and the Flesh—Turner-Angeli	May
427 Prisoner of War—Reagan-Martin	May
424 The Student Prince—Blyth-Purdom (C'Scope)	June
425 Men of the Fighting Lady—Johnson-Pidgeon	June
430 Gone With the Wind—reissue	July
Valley of the Kings—Taylor-Parker	July
429 Her Twelve Men—Garson-Ryan	Aug.
426 Seven Brides for Seven Brothers— Powell-Keel (C'Scope)	Aug.
Brigadoon—Kelly-Johnson-Charisse (C'Scope)	not set
428 Betrayed—Gable-Turner-Mature	not set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5308 Cease Fire (3D)—G.I.'s in KoreaJan.
5312 Forever Female—Rogers-Holden-DouglasJan.
5313 Alaska Seas—Ryan-SterlingJan.
5311 Jivaro—Lamas-FlemingFeb.
5310 Money from Home (3D)—Martin & LewisFeb.
5330 Money from Home—(2D)Feb.
5314 Red Garters—Cloonay-MitchellMar.
5315 The Naked Jungle—Parker-HestonMar.
5316 Casanova's Big Night—Hope-FontaineApr.
5351 Javanese Dagger—
English-made featurette (27 m.)May
5352 Falstaff's Fur Coat—
English-made featurette (27 m.)May
5353 The Missing Passenger—
English-made featurette (27 m.)May
5354 The Final Twist—
English-made featurette (27 m.)May
5355 The Sable Scarf—
English-made featurette (27 m.)May
5356 Present for a Bride—
English-made featurette (27 m.)May
5317 Elephant Walk—Taylor-AndrewsJune
5318 Secret of the Incas—Heston-SumacJune
5325 The Greatest Show on Earth—reissueJuly
5319 Knock on Wood—Kaye-ZetterlingJuly
5320 Living It Up—Martin & LewisAug.
5321 About Mrs. Leslie—Booth-RyanAug.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 409 Killers from Space—Graves-BestarJan.
452 Best Years of Our Lives—reissueFeb.
407 French Line—(3D) Russell-RolandFeb.
469 Rachel and the Stranger—reissueFeb.
494 Rob Roy—Todd-JohnsFeb.
470 Valley of the Sun—reissueFeb.
408 She Couldn't Say No—Mitchum-SimmonsFeb.
410 Dangerous Mission—Mature-LaurieMar.
471 Tall in the Saddle—reissueMar.
472 The Enchanted Cottage—reissueMar.
412 Carnival Story—Baxter-CochranApr.
411 The Saint's Girl Friday—HaywardApr.
473 Mr. Blandings Builds His Dream House—reissueApr.
474 They Won't Believe Me—reissueApr.
493 Pinnocchio—reissueApr.
Son of Sinbad—Robertson-ForrestMay
475 The Spanish Main—reissueMay
476 Badman's Territory—reissueMay
Silver Lode—Payne-Duryea-ScottJune
The Big Rainbow—Russell-RolandJune
414 Sins of Rome—Foreign-madeJune
477 The Thing—reissueJune
478 Stations West—reissueJune
Susan Slept Here—Powell-Reynolds-FrancisJuly
479 Gunga Din—reissueJuly
480 Lost Patrol—reissueJuly

Republic Features

(1740 Broadway, New York 19, N. Y.)

1952-53

- 5213 Sea of Lost Ships—Derek-HendrixFeb. 1
5224 Crazylegs—Hirsch-NolanFeb. 15
(End of 1952-53 Season)

Beginning of 1953-54 Season

- 5301 Flight Nurse—Leslie-TuckerMar. 1
5302 Geraldine—Carroll-PowersApr. 1
5325 Untamed Heiress—Judy CanovaApr. 12
5303 Jubilee Trail—Ralston-Leslie-TuckerMay 15
5304 Hell's Half Acre—Corey-KeyesJune 1
5305 Laughing Anne—Lockwood-CoreyJuly 1
5306 Make Haste to Live—McGuire-McNallyAug. 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 401 King of the Kyber Rifles—
Power-Moore (C'Scope)Jan.
358 Keys of the Kingdom—reissueJan.
402 Three Young Texans—Gaynor-Hunter-BrasselleJan.
403 Hell and High Water—
Widmark-Darvi (C'Scope)Feb.
338 Miss Robin Crusoe—Blake-NaderFeb.
407 Night People—Peck-Gam-Crawford (C'Scope)Mar.

- 409 New Faces—Eartha Kitt (C'Scope)Mar.
410 Racing Blood—Williams-PorterMar.
441 Cry of the City—reissueMar.
442 Street With No Name—reissueMar.
440 Scudda Ho-Scudda Hay!—reissueMar.
443 Riders of the Purple Sage—reissueMar.
411 Prince Valiant—Wagner-Leigh (C'Scope)Apr.
412 The Rocket Man—Ritter-Hunter-PagetApr.
445 Orchestra Wives—reissueMay
446 Sun Valley Serenade—reissueMay
406 Gorilla at Large—Mitchell-Bancroft-Cobb
(available in 2D or 3D)May
405 River of No Return—
Monroe-Mitchum (C'Scope)May
413 Three Coins in the Fountain—
Webb-Peters-McGuire (C'Scope)May
404 The Siege at Red River—Johnson-Dru-BooneMay
414 Princess of the Nile—Paget-HunterJune
415 Demetrius and the Gladiators—
Mature-Hayward (C'Scope)June
408 The Raid—Heflin-BancroftJune
416 Garden of Evil—
Cooper-Hayward-Widmark (C'Scope)July
417 The Gambler from Natchez—Robertson-PagetJuly
Broken Lance—Tracy-Widmark (C'Scope)Aug.
The Egyptian—
Mature-Simmons-Tierney (C'Scope)Sept.
A Woman's World—
Webb-MacMurray-Allyson (C'Scope)Oct.
Adventures of Hajji Baba—
Derek-Stewart (C'Scope)Oct.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Wicked Woman—Michaels-EganJan. 8
Algiers—reissueJan. 15
Go, Man, Go—Dane Clark-GlobetrottersJan. 22
Riders to the Stars—Carlson-MarshallJan. 29
The Conquest of Everest—documentaryJan. 29
Personal Affair—Tierney-Genn-JohnsFeb.
The Man Between—Mason-Bloom-NeffFeb.
Top Banana—Phil SilversFeb.
Overland Pacific—Mahoney-CastleFeb.
Beachhead—Curtis-Lovejoy-MurphyFeb.
Beat the Devil—Bogart-JonesMar.
Act of Love—Douglas-RobinMar.
The Scarlet Spear—Bentley-HyerMar.
The Golden Mask—Heflin-HendrixMar.
Southwest Passage—Cameron-Dru-Ireland (3D)Apr.
Heidi—All-foreign castApr.
The Lone Gun—Montgomery-MaloneApr.
The Champion—reissueApr.
Home of the Brave—reissueApr.
The Long Wait—Quinn-Castle-CoburnMay
Witness to Murder—Stanwyck-SandersMay
The Yellow Tomahawk—Calhoun-CastleMay
Capt. Kidd and the Slave Girl—Dexter-GaborMay

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 408 War Arrow—Chandler-O'HaraJan.
409 Border River—McCrea-De CarloJan.
410 Taza, Son of Cochise—Hudson-Rush (3D)Feb.
411 Taza, Son of Cochise (2D)Feb.
412 The Glenn Miller Story—Stewart-AllysonFeb.
413 Ride Clear of Diablo—Murphy-DuryeaMar.
414 Saskatchewan—Ladd-Winters-NaishMar.
415 Creature from the Black Lagoon—
Carlson-Adams (3D)Mar.
416 Creature from the Black Lagoon (2D)Mar.
417 Yankee Pasha—Chandler-FlemingApr.
418 Ma & Pa Kettle at Home—Main-KilbrideApr.
419 Rails Into Laramie—Payne-BlanchardApr.
420 Playgirl—Winters-SullivanMay
421 Fireman Save My Child—Spike JonesMay
422 Drums Across the River—Murphy-GayeJune
423 Black Horse Canyon—McCrea-BlanchardJune
424 Johnny Dark—Curtis-LaurieJuly
425 Tanganyika—Heflin-RomanJuly
426 The Egg and I—reissueJuly
427 Francis Joins the Wacs—O'Connor-AdamsAug.
428 Magnificent Obsession—Wyman-HudsonAug.
429 Black Shield of Falworth—Curtis-Leigh
(C'Scope)Sept.
430 Dawn at Socorro—Calhoun-LaurieSept.
431 The Naked Alibi—Hayden-GrahamOct.
432 Nevada Gold—Barker-PowersOct.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)	
312 Hondo—(3D) Wayne-Page	Jan. 2
315 His Majesty O'Keefe—Lancaster-Rice	Jan. 16
316 The Eddie Cantor Story—Brasselle	Jan. 30
317 Little Caesar—reissue	Feb. 6
318 Public Enemy—reissue	Feb. 6
319 The Command—Madison-Weldon (C'Scope)	Feb. 13
320 The Boy from Oklahoma—Rogers, Jr.-Olson	Feb. 27
308 Crime Wave—Hayden-Nelson-Kirk	Mar. 6
321 Duffy of San Quentin—Hayward-Dru	Mar. 13
322 Phantom of the Rue Morgue (3D)—Malden	Mar. 27
323 Riding Shotgun—Scott-Morris-Weldon	Apr. 10
324 Lucky Me—Day-Cummings-Silver	Apr. 24
325 A Girl for Joe—reissue (formerly "Force of Arms")	May 15
326 Guy With a Grin—reissue (formerly "No Time for Comedy")	May 15
327 Dial "M" for Murder (3D)—Milland-Kelly	May 29
328 Them—Whitmore-Gwenn-Weldon	June 19
The High and the Mighty—Wayne-Day	July 3
Ring of Fear—Pat O'Brien (C'Scope)	July 17
Duel in the Jungle—Andrews-Crain	July 31

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

6553 Candid Microphone No. 3 (10 m.)	Feb. 18
6805 Gauchos Down Uruguay Way—Sports (10 m.)	Feb. 18
6856 Hollywood Stars to Remember—Screen Snapshots (10 m.)	Feb. 25
6608 Dog, Cat and Canary—Favorite (reissue) (6 m.)	Feb. 28
6702 Magoo Goes Skiing—Mr. Magoo (7 m.)	Mar. 11
6554 Candid Microphone No. 4 (10 m.)	Mar. 18
6857 Hollywood Goes to Mexico—Screen Snapshots (10½ m.)	Mar. 25
6806 Tee Magic—Sports (9 m.)	Mar. 25
6609 The Egg Yegg—Favorite (reissue) (7½ m.)	Mar. 31
6955 Charlie Barnet & Orch.—Thrills of Music (reissue) (10½ m.)	Apr. 1
6503 The Man on the Flying Trapeze—UPA Cartoon (7 m.)	Apr. 8
6901 Canine Crimebusters—Topnotcher (10 m.)	Apr. 15
6807 Racquet Wizards—Sports (9 m.)	Apr. 22
6858 Hula from Hollywood—Screen Snapshots (10½ m.)	May 6
6610 The Way of All Pests—Favorite (reissue) (7½ m.)	May 13
6655 Candid Microphone No. 5	May 20
6808 World Soccer Champions—Sports (10 m.)	May 20
6611 Amoozin' but Confoozin'—Favorite (reissue) (8 m.)	May 27
6902 Push Back the Edge—Topnotcher (10 m.)	May 27
6956 Skitch Henderson & Orch.—Thrills of Music (reissue) (10 m.)	June 3
6859 Hollywood's Invisible Man—Screen Snapshots	June 10
6504 Fudget's Budget—UPA Cartoon	June 17
6612 A Cat, A Mouse and a Bell—Favorite (reissue) (7 m.)	June 17
6613 The Disillusioned Bluebird—Favorite (reissue) (7 m.)	June 24
6809 Diving Cavalcade—Sports	June 24

Columbia—Two Reels

6404 Income Tax Sappy—Stooges (16½ m.)	Feb. 4
6424 Oh, Baby!—Favorite (reissue) (18½ m.)	Feb. 11
6434 Get Along Little Hubby—Favorite (reissue) (19 m.)	Feb. 25
6435 Slappily Married—Favorite (reissue) (16½ m.)	Mar. 4
6425 Two Nuts in a Rut—Favorite (reissue) (18 m.)	Mar. 11
6405 Spooks (2-D)—Stooges (16 m.)	Mar. 18
6160 Gunfighters of the Northwest—Serial (15 ep.)	Apr. 15
6406 Pardon My Backfire—3 Stooges (2D) (16 m.)	Apr. 15
6426 She Snoops to Conquer—Favorite (reissue) (17½ m.)	Apr. 29
6407 Musty Musketeers—3 Stooges (16 m.)	May 13
6415 Tooting Tooters—Andy Clyde (17 m.)	May 13
6408 Pals and Gals—3 Stooges (17 m.)	June 13
6416 Two April Fools—Andy Clyde	June 17

Metro-Goldwyn-Mayer—One Reel

W-566 Uncle Tom's Cabana—Cartoon (reissue) (8 m.)	Feb. 6
S-556 Ain't It Aggravatin—Pete Smith (8 m.)	Feb. 6
T-514 Glimpses of Western Germany—Traveltalk (9 m.)	Feb. 13
W-538 Drag-along Droopy—Cartoon (8 m.)	Feb. 20
W-567 Trap Happy—Cartoon (reissue) (7 m.)	Mar. 6
S-557 Fish Tales—Pete Smith (8 m.)	Mar. 13
W-539 The Impossible Possum—Cartoon (7 m.)	Mar. 20
W-568 Solid Serenade—Cartoon (reissue) (7 m.)	Apr. 3
S-558 Do Someone a Favor—Pete Smith (9 m.)	Apr. 10
W-540 Hic-Cup Pup—Cartoon (6 m.)	Apr. 17
W-541 Billy Boy—Cartoon (6 m.)	May 8
S-559 Out for Fun—Pete Smith (10 m.)	May 8
W-542 Little School Mouse—Cartoon (7 m.)	May 29
S-560 Safe at Home—Pete Smith—(8 m.)	June 12
W-543 Sleepytime Squirrel—Cartoon (7 m.)	June 19
W-544 Homesteader Droopy—Cartoon (8 m.)	July 10
W-545 Bird-Brain Bird Dog—Cartoon (7 m.)	July 31
W-546 Baby Butch—Cartoon (7 m.)	Aug. 14

Paramount—One Reel

M13-3 Wings to the North—Topper (10 m.)	Feb. 19
P13-3 Crazy Town—Noveltoon (6 m.)	Feb. 26
R13-7 Kids on a Springboard—Spotlight (10 m.)	Feb. 26
H13-2 Surf and Sound—Noveltoon (7 m.)	Mar. 5
E13-1 Ace of Space—Popeye (2D) (7 m.)	Mar. 5
B13-3 Boo Man—Casper (2D) (7 m.)	Mar. 5
R13-8 Riding the 'Glades—Spotlight (9 m.)	Mar. 12
M13-4 Bear Jam—Topper (10 m.)	Mar. 19
B13-4 Zero the Hero—Casper (7 m.)	Mar. 26
K13-3 The Room that Flies—Pacemaker (10 m.)	Mar. 26
E13-4 Popeye's 20th Anniversary—Popeye (8 m.)	Apr. 2
M13-5 Three Wishes—Topper (10 m.)	Apr. 9
P13-4 Hair Today, Gone Tomorrow—Noveltoon (7 m.)	Apr. 16
K13-4 What's Wrong Here?—Pacemaker (10 m.)	Apr. 30
R13-9 Rough and Tumble Stick Games—Spotlight (9 m.)	Apr. 30
K13-5 Million Dollar Playground—Pacemaker (10 m.)	May 7
B13-5 Casper Genii—Casper (7 m.)	May 28
B13-5 Taxi-Turvy—Popeye (6 m.)	June 4
P13-5 Candy Cabaret—Novelton (7 m.)	June 11
R13-10 The Men Who Can Take It—Spotlight	June 18
H13-3 Of Mice and Menace—Herman & Katnip (7 m.)	June 25
E13-6 Bride and Gloom—Popeye (6 m.)	July 2
M13-6 In Darkest Florida—Topper	July 9
B13-6 Puss'n Boos—Casper (7 m.)	July 16
P13-6 The Oily Bird—Noveltoon	July 30

RKO—One Reel

44306 Railbird's Album—Sportscope (8 m.)	Jan. 22
44107 Donald's Diary—Disney (7 m.)	Feb. 5
44206 Fire Fighters—Screenliners (8 m.)	Feb. 5
44307 Golfing with Demaret—Sportscope (8 m.)	Feb. 19
44108 The Lone Chipmunks—Disney (7 m.)	Feb. 26
44207 Golden Gate—Screenliner (8 m.)	Mar. 5
44109 Dragon Around—Disney (7 m.)	Mar. 19
44308 Dog Scents—Sportscope (8 m.)	Mar. 19
44208 Mission Ship—Screenliner (10 m.)	Apr. 2
44110 Grin and Bear It—Disney (7 m.)	Apr. 9
44309 International Road Race—Special (8 m.)	Apr. 16
44001 Two for the Record—Disney (8 m.)	Apr. 23
44111 The Social Error—Disney (7 m.)	Apr. 30
44209 Black Power—Screenliner (7 m.)	Apr. 30
44310 Leather and Lather—Sportscope (8 m.)	May 14
44112 Chips Ahoy—Disney (7 m.)	May 21
44210 Black Power—Screenliner	May 28

RKO—Two Reels

43601 Pecos Bill—Special (25 m.)	Feb. 19
43104 Taming the Crippler—Special (16 m.)	Mar. 26
43801 Basketball Headliners—Special (15 m.)	Apr. 16

Republic—One Reel

- 9225 Hong Kong—This World of Ours (9 m.) ..Jan. 15
9226 Formosa—This World of Ours (9 m.).....May 10

Republic—Two Reels

- 5384 Manhunt in African Jungle—Serial (15 ep.)
(formerly "Secret Service in Darkest
Africa")Apr. 7
Man With the Steel Whip—Serial (12 ep.) ..July 19

Twentieth Century-Fox—One Reel

- 5404 Blind Date (Heckle & Jeckle)—Terry. (7 m.) ..Feb.
5405 Nonsense Newsreel—Terrytoon (7 m.)Feb.
5406 Much Ado About Nothing—
Terrytoon (7 m.) (reissue)Feb.
7405 Polovetzian Dancers—C'Scope (8 m.)Feb.
5407 Helpless Hippo (Mighty Mouse)—
Terrytoon (7 m.)Mar.
5408 Pet Problems (Terry Bears)—Terry. (7 m.) ..Mar.
5409 The Frog & the Princess—
Terrytoon (reissue) (7 m.)Mar.
7407 The New Venezuela—C'Scope (10 m.)Mar.
7408 Haydn's Farewell Symphony—C'Scope (9 m.) ..Mar.
7415 Robert Wagner Choral—C'Scope (8 m.).....Apr.
7416 New Horizons—C'Scope (10 m.)Apr.
7410 First Piano Quartette—C'Scope
(formerly "Multiple Piano Concerto")May
7411 Motion Picture Stunt Pilot—C'ScopeMay
7410 First Piano Quartet—CinemaScope (10 m.)...May
7417 Land of Legend—CinemaScopeMay
7411 Motion Picture Stunt Pilot—C'ScopeMay
7409 A Day on a Jet Aircraft Carrier—C'ScopeJune
7412 Stephen Foster Medley—C'ScopeJune
7412 Stephen Foster Medley—C'ScopeJune
7409 A Day Aboard a Jet Carrier—C'ScopeJune
7418 Piano Encores—CinemaScopeJuly
7413 Valley of the Nile—C'Scopenot set

Twentieth Century-Fox—Two Reels

- 7403 Vesuvius Express—C'Scope (15 m.)Jan.
7406 Tournament of Roses—C'Scope (18 m.)Feb.

Universal—One Reel

- 9323 A Horse's Tale—Cartune (6 m.)Feb. 15
9343 Brooklyn Goes to Chicago—
Variety View (9 m.)Feb. 22
9351 Woody Woodpecker—reissue (6½ m.)Feb. 22
9382 Royal Mid-Ocean Visit—
Color Parade (10 m.)Mar. 1
9324 Alley in Bali—Cartune (6 m.)Mar. 15
9352 Cuckoo Birds—
Woody Woodpecker (reissue) (6½ m.) ..Mar. 29
9344 Mooving Thru Space—
Variety View (9 m.)Apr. 12
9326 Dig That Dog—Cartune (6 m.)Apr. 12
9383 Rolling in Style—Color Parade (9½ m.)Apr. 12
9353 Well Oiled—Woody Woodpecker
(reissue) (6½ m.)Apr. 26
9325 Under the Counter Spy—Cartune (6 m.)May 10
9384 Fair Today—Color ParadeMay 10
9354 Overture to William Tell—
Woody Woodpecker (reissue)May 30
9327 Hay Rube—Cartune (6 m.)June 7
9385 Talent Scouts—Color Parade (9 m.)June 14
9355 Solid Ivory—Woody Woodpecker (reissue) ..June 28
9328 Hot Rod Hucksters—CartuneJuly 5
9386 Star Studded Ride—Color ParadeJuly 19
9356 Woody the Giant Killer—
Woody Woodpecker (reissue)July 26
9329 Broadway Bow Wows—CartuneAug. 2

Universal—Two Reels

- 9304 Jimmy Wakeley's Jamboree—
Musical (16 m.)Feb. 26
9305 Rhythm and Rhyme—Musical (15 m.)Apr. 23
9306 The Four Aces—Musical (15 m.)May 28
9307 Coral Cuties—Musical (15 m.)June 21
9202 The Hottest 500—Special (16 m.)June 13

Vitaphone—One Reel

- 1404 So You Want to Be Your Own Boss—
Joe McDoakes (10 m.)Mar. 13
1726 Bugs and Thugs—Bugs Bunny (7 m.)Mar. 13
1506 Heart of a Champion—
Sports Parade (10 m.)Mar. 20

- 1714 The Cats Bah—Merrie Melody (7 m.)Mar. 20
1713 Design for Leaving—Merrie Melody (7 m.) ..Mar. 27
1308 Hobo Bobo—Hit Parade (reissue) (7 m.) ..Mar. 27
1604 I Remember When—Variety (10 m.)Apr. 3
1715 Bell-Hoppy—Merrie Melody (7 m.)Apr. 17
1805 Jammin' the Blues—Melody Master (10 m.) ..Apr. 17
1309 Gay Anties—Hit Parade (reissue) (7 m.) ..Apr. 24
1507 Carnival in Rio—Sports Parade (10 m.)Apr. 24
1727 No Parking Here—Bugs Bunny (7 m.)May 1
1405 So You Want to Go to A Night Club—
Joe McDoakes (10 m.)May 1
1605 Thrills from the Past—Variety (10 m.)May 8
1716 Dr. Jekyll's Hide—Merrie Melody (7 m.)May 8
1717 Claws for Alarm—Merrie Melody (7 m.) ..May 22
1510 Hunting Dogs at Work—
Sports Parade (10 m.)May 22
1718 Little Boy Boo—Merrie Melody (7 m.)June 5
1310 The Cat Came Back—
Hit Parade (reissue) (7 m.)June 5
1729 Devil May Hare—Bugs Bunny (7 m.)June 19
1606 When Sports Were King—Variety (10 m.) ..June 19
1719 Muzzle Tough—Merrie Melody (7 m.)June 26
1508 Off to the Races—Sports Parade (10 m.)June 26
1406 So You Want to Be a Banker—
Joe McDoakes (10 m.)July 3
1806 Cavalcade of Dance—Melody Master (10 m.) ..July 3
1311 One Meat Brawl—Hit Parade
(reissue) (7 m.)July 10
1720 The Oily American—Merrie Melody (7 m.) ..July 10
1728 Bewitched Bunny—Bugs Bunny (7 m.)July 24
1509 G. I. Holiday—Sports Parade (10 m.)July 24

Vitaphone—Two Reels

- 1102 They Were Champions—Featurette (20 m.) ..Jan. 23
1006 Hold Your Horses—Special (17 m.)Feb. 6
1007 Monroe Doctrine—Special
(reissue) (22 m.)Mar. 6
1104 This Wonderful World—Featurette (20 m.) ..Apr. 3
1008 Continental Holiday—Special (20 m.)Apr. 10
1009 Declaration of Independence—SpecialMay 15
1105 California Jr. Symphony—Featurette (16 m.) ..May 29
1011 Frontier Days—SpecialJune 12
1010 Silver Lightning—SpecialJuly 17
1106 This Was Yesterday—FeaturetteJuly 31

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 276 Wed. (E) ...May 19
277 Mon. (O) ...May 24
278 Wed. (E) ...May 26
279 Mon. (O) ...May 31
280 Wed. (E) ...June 2
281 Mon. (O) ...June 7
282 Wed. (E) ...June 9
283 Mon. (O) ...June 14
284 Wed. (E) ...June 16
285 Mon. (O) ...June 21
286 Wed. (E) ...June 23
287 Mon. (O) ...June 28
288 Wed. (E) ...June 30

Paramount News

- 79 Wed. (O) ...May 19
80 Sat. (E)May 22
81 Wed. (O) ...May 26
82 Sat. (E)May 29
83 Wed. (O) ...June 2
84 Sat. (E)June 5
85 Wed. (O) ...June 9
86 Sat. (E)June 12
87 Wed. (O) ...June 16
88 Sat. (E)June 19
89 Wed. (O) ...June 23
90 Sat. (E)June 26
91 Wed. (O) ...June 30

Warner Pathe News

- 81 Wed. (O) ...May 19
82 Mon. (E)May 24
83 Wed. (O) ...May 26
84 Mon. (E)May 31
85 Wed. (O) ...June 2
86 Mon. (E)June 7
87 Wed. (O) ...June 9

- 88 Mon. (E)June 14
89 Wed. (O)June 16
90 Mon. (E)June 21
91 Wed. (O)June 23
92 Mon. (E)June 28
93 Wed. (O)June 30

Fox Movietone

- 42 Tues. (E)May 18
43 Friday (O)May 21
44 Tues. (E)May 25
45 Friday (O)May 28
46 Tues. (E)June 1
47 Friday (O)June 4
48 Tues. (E)June 8
49 Friday (O)June 11
50 Tues. (E)June 15
51 Friday (O)June 18
52 Tues. (E)June 22
53 Friday (O)June 25
54 Tues. (E)June 29
55 Friday (O)July 2

Universal News

- 569 Tues. (O) ...May 18
570 Thurs. (E) ...May 20
571 Tues. (O) ...May 25
572 Thurs. (E) ...May 27
573 Tues. (O) ...June 1
574 Thurs. (E) ...June 3
575 Tues. (O) ...June 8
576 Thurs. (E) ...June 10
577 Tues. (O) ...June 15
578 Thurs. (E) ...June 17
579 Tues. (O) ...June 22
580 Thurs. (E) ...June 24
581 Tues. (O) ...June 29
582 Thurs. (E) ...July 1

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THE NEW YORK CITY AMUSEMENT TAX

That motion picture theatres are considered soft targets for discriminatory taxation is once again being proved, this time by the action taken in New York City by the local administration, which has set into motion legislative machinery for the enactment of a 5 per cent tax on movie tickets as well as on admissions to other forms of amusement.

The proposed tax came as a surprise to the city's exhibitors, particularly since they had been given prior assurance by Mayor Robert Wagner that no such tax was contemplated by his administration. The Mayor, however, now claims that he must impose the tax to help balance the city's huge budget and, in typical political fashion, he puts the blame squarely on the Republican-controlled State government on the claim that it is not giving the Democrat-controlled city government sufficient financial aid. The State government, on the other hand, claims that the city government has it within its power to balance the budget without resorting to additional taxes. This being a gubernatorial election year, it appears as if New York's amusement industry is caught in a political squeeze.

As if the tax itself were not distasteful enough, even more distasteful was the Mayor's plan to rush the tax measure through the City Council on Tuesday of this week, several days after it was first proposed, without giving the theatre owners adequate time to prepare and present their case at a public hearing.

On Monday, however, a special "emergency committee" of New York's key exhibitors and union representatives, under the co-chairmanship of Harry Brandt, president of the Independent Theatre Owners Association, and Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association, arranged to meet with the Mayor at City Hall. Aided by Robert Coyne, special counsel of the Council of Motion Picture Organizations, the delegation assailed the proposed tax as discriminatory and ruinous, pointing out that 144 theatres had closed in New York City within the past few years; that the Federal admission tax had been reduced from 20 to 10 per cent because Congress had been convinced that the motion picture industry was a "disaster industry" that needed help; that the city tax would be imposed at a time when the existing theatres are finding it difficult enough to recover from television competition; and that the tax itself would yield far less to the city than the minimum estimate made by the Mayor's advisors. In general, Coyne related the same facts that induced Congress to cut the Federal tax.

The arguments presented by the Committee apparently impressed the Mayor, for he assured the

group that the tax measure would not be enacted immediately, as originally planned, and that the industry would be given an opportunity to present its case at a public hearing. This public hearing has been scheduled for Tuesday, June 1, at 10:30 A.M.

The inspiring thing about this local tax fight is the manner in which labor and management mobilized their forces to put up a united battle against the "common enemy." On Wednesday morning, at a mass meeting in the Rivoli Theatre on Broadway, approximately 3,000 motion picture theatre workers and film distribution employees from some twenty-four unions and business associations jammed the theatre to protest against the tax and to learn what aid they can give to defeat it. The crowd of job-threatened ushers, cashiers, managers, assistant managers, projectionists, carpenters, sign painters, stage hands, electricians, maintenance men, cleaners and porters heartily approved a mass-march on City Hall next Tuesday, and it is expected that no less than 10,000 men and women will swarm around City Hall before the hearings start.

To assure heavy attendance at the City Hall rally, all theatres in New York City will remain closed until 1 P.M. on Tuesday so that their employees will be free to attend the rally.

In addition, the city's 570 theatres will put on a protest demonstration on Monday night in the form of a "blackout" by dousing the lights on their marquees from 9 P.M. to closing time. The most important area of this "blackout" will be on Broadway, the city's famed "Great White Way," where in addition to the movie marquees the lights of the legitimate theatres and of all the spectacular commercial signs will be darkened under arrangements completed with their operators.

In a further effort to make its case known to the public, the industry is using paid advertisements in the newspapers, television and radio spots, and newsreels and trailers. Additionally, petitions are being circulated in neighborhoods, and these, coupled with petitions that will be signed in theatre lobbies, will be brought to the attention of the City Councilmen in the area in which they were collected.

From the high-handed manner in which the city administration is seeking to impose this amusement tax, the measure may very well be enacted, despite the valiant campaign put on by the industry and regardless of the valid arguments against enactment. That, of course, will be a bitter pill for the theatre owners to swallow, but it will be one that is being forced down their throats.

From the national point of view, the great danger in the New York City tax imposition is that it might give other municipalities similar ideas.

"The High and the Mighty" with an all-star cast
(Warner Bros., July 3; time, 147 min.)

Based on Ernest K. Gann's best-selling novel of the same name, photographed in WarnerColor and produced in the CinemaScope process, "The High and the Mighty" is a gripping dramatic entertainment that should score heavily at the box-office because of the favorable word-of-mouth advertising that it is sure to enjoy. Most of the action takes place in a commercial airliner that develops engine trouble while en route from Honolulu to San Francisco, and the story deals with the varied reactions of the twenty-two persons on board when they learn of the trouble and of the possibility that they might be forced down at sea. It is a sort of "Grand Hotel" story in which the action constantly shifts from one set of characters to another, recording their reactions to danger and possible death and delving into their personal problems and backgrounds by means of occasional flashbacks. All this has been presented in so deft a fashion that one's interest in the proceedings never wanes, despite the unusually long running time. Although most of the action, as said, takes place within the confines of the plane, the spectator is gripped by mounting tension from the first indication of engine trouble shortly after the take-off. From the time one of the engines catches fire over mid-ocean and cripples the plane, the atmosphere is charged with anxiety and suspense because of numerous factors, such as unfavorable winds and leaking gasoline, which indicate that the plane will be unable to reach land. Worked into the proceedings to very good effect is the depiction of the rescue operations, both by air and by sea, that are put in operation by the Coast Guard in an effort to aid the crippled airplane.

Much of the picture's success is due to the fine acting of the entire cast and, of course, the skillful direction of William A. Wellman. John Wayne is the most important player from the box-office point of view, but his role, though played effectively, does not dominate the other roles. The different members of the crew include Robert Stack, a captain and chief pilot, a youthful officer who had never handled an emergency; Wayne, a veteran co-pilot and only survivor of an air tragedy that had claimed the lives of his wife and son; William Campbell, a serious young third pilot; Wally Brown, the navigator, who is emotionally upset over the loose ways of his wife in San Francisco; and Doe Avedon, the stewardess, a friendly girl two months on the job.

The passengers include Claire Trevor, a middle-aged beauty who had led a fast life; Jan Sterling, a faded beauty en route to San Francisco to marry a man she had never met but fearing his disappointment because she had sent him a picture taken when she was young and pretty; Phil Harris and Ann Doran, a small-town couple whose holiday in Honolulu had been marred by a number of disappointments; Lorraine Day and John Howard, whose marriage was on the verge of a breakdown because she did not want to accompany him in his efforts to earn a living in the Canadian Northwest; David Brian, a handsome and wealthy bachelor; Sidney Blackmer, a manufacturer, who had boarded the plane for the express purpose of shooting Brian, whom he suspected of having an affair with his wife; Paul Kelly, an atomic scientist driven to drink by the horror of the weapons he had helped to invent; Robert Newton, a theatrical producer terrified at the thought of flying, and Julie Bishop, his patient wife; Paul Fix, a cheer-

ful invalid; John Qualen, a simple Italian-American fisherman eager to return to his large family; Joy Kim, a Korean girl en route to the United States to attend school; John Smith and Karen Sharpe, newlyweds returning from a honeymoon; and Michael Wellman, a five-year-old boy, returning to his mother after visiting with his estranged father.

The picture is intensely dramatic in the second half, where the personal problems of the passengers take a backseat when they become aware of their peril. Those who appear weak prove to be strong and calm in the face of danger, while some of the others who had shown bravado are terrified with fright. The preparations made for a possible landing in the ocean; the hysterical behavior of the young captain when he becomes panic-stricken; the calm handling of the passengers by the crew; the manner in which Wayne takes over command when he learns that there is a bare chance to reach the mainland—and succeeds in doing so; the way in which all concerned, grateful to be alive, determine to face life and resolve their problems—all this is depicted so forcefully and realistically that one feels as if he is present at a real-life occurrence. The CinemaScope process is a major factor in the achievement of the realistic result.

It is a Wayne-Fellows production, directed by William A. Wellman from a screenplay by Ernest K. Gann, based on his own novel. Family.

"The Student Prince" with Ann Blyth and Edmund Purdom

(MGM, June; time, 107 min.)

Enhanced by CinemaScope and by Ansco Color photography, and based on the famous operetta of the same name, "The Student Prince" should give full satisfaction to the general run of audiences, for its romantic story about a prince and a barmaid is gay and glamorous yet tenderly pathetic. Not the least of the picture's assets, of course, are the Sigmund Romberg songs, which include such old favorites as "Serenade," "Deep in My Heart," "Drink, Drink, Drink" and others that are sung by Ann Blyth and Mario Lanza. Mr. Lanza himself does not appear in the picture, but his rich singing voice has been dubbed in to fit the lip movements of Edmund Purdom, a personable British actor, who does very well in the part of the Prince. It should be pointed out, however, that Mr. Lanza's personality is so well known to the movie-goers that many of them may find it a bit disconcerting to hear his singing voice synchronized with the movement of Purdom's lips, but Mr. Purdom's acting is so good that the spectator may not mind the dubbed-in singing too much. Miss Blyth is charming and sympathetic as the barmaid. Edmund Gwenn, that fine old actor, is lovable as the Prince's humane tutor, and S. Z. Sakall is his usual charming self as Miss Blyth's uncle and owner of the tavern where the students of the University of Heidelberg congregate. Some of the situations are deeply pathetic, particularly the ending, where Miss Blyth and Purdom part in the full realization that they cannot marry, despite their deep love for each other. It is not a happy ending, but it is tender and logical. The production values, the direction and the photography are tops:—

For the economic benefit of the poor but proud Kingdom of Karlsburg, Louis Calhern, its King, arranges for the marriage of Purdom, his grandson, to Betta St. John, a wealthy Princess. Purdom, having been trained for his future position as King, is regally formal in everything, including romance, and his

clipped and exact manner in courting Betta displeases her. When the Princess suggests that she would rather marry an educated, human Prince than a trained one, Purdom, at the order of his grandfather and on the advice of Gwenn, his tutor, departs for Heidelberg University to become a student, accompanied by Gwenn and by John Williams, his very proper valet. Purdom finds quarters in the inn operated by Sakall and Ann. Attracted to Ann, he attempts to take liberties with her and is slapped for his pains. To help Purdom become more human, Gwenn sees to it that little attention is paid to his royal status. This disturbs Purdom at first, but he becomes reconciled to this treatment after listening to some advice from Ann and begins to mix with the other students in democratic fashion. He enjoys himself immensely and soon gains popularity. Meanwhile he and Ann fall deeply in love and, after a particular gay time at a gala costume ball, they decide to run off together and get married. Their plans are shattered by the arrival of John Hoyt, Karlsburg's Prime Minister, with news that the King is deathly ill. Purdom rushes back to Karlsburg, where the King, before he dies, commands him to forget Ann and to remember his duty to marry the Princess. The following months weigh heavily on Purdom while the royal wedding is planned. On his way to be married, he stops the royal train at Heidelberg for a final visit with Ann. They vow never to forget each other, and she forces a smile through her tears as he bids her goodbye forever.

It was produced by Joe Pasternak, and directed by Richard Thorpe, from a screenplay by William Ludwig and Sonya Levien, based on the novel and play by Wilhelm Meyer-Foerster. Suitable for all.

"Jungle Man-Eaters" with Johnny Weissmuller
(Columbia, June; time, 67 min.)

"Jungle Man-Eaters" will not set any box-office afire, but it is a fair enough supporting feature for theatres that cater to the followers of the "Jungle Jim" series. It has been directed competently, and it holds one's attention to the end. The action is fast, and a number of the situations, such as a fight between a lion and a bull, and the hero's battle with a crocodile, are thrilling. The library shots of the jungle animals have been edited into the action so skillfully that they appear to have been shot on location during the shooting of the picture.

Briefly, the story has Johnny Weissmuller joining up with Richard Stapley, a Scotland Yard Inspector; Karen Booth, Stapley's fiancée; and Gregory Gay, a Frenchman, to help trap a mysterious diamond smuggler who worked within the jungle and threatened the stability of the world diamond market. In the course of events, Weissmuller learns that the smuggler is none other than Gay himself, and that he was working a mine in the area of the Zambezi tribe, his (Johnny's) friends. When Gay destroys by fire the Zambezi village and captures several of the natives in order that he, in league with the dreaded Morros tribe, could work the mine without interference, Johnny, accompanied by Stapley and Karen, goes to the aid of the Zambezi tribe. This leads to their own capture, but before the dust settles Johnny manages to free himself and to bring an end to the smuggling activities in a death struggle with Gay, who plunges to his death from a high cliff.

It was produced by Sam Katzman, and directed by Lee Sholem, from a story and screenplay by Samuel Newman. Family.

"Man With a Million" with Gregory Peck

(United Artists, no rel. date set; time, 90 min.)

A delightfully amusing satirical comedy, produced in England and photographed in Technicolor. Based on Mark Twain's classic, "The Million Pound Note," its story of what happens to a penniless American in London when two eccentric millionaires entrust him with a million-pound bank note should go over well with all types of audiences, for his misadventures keep one chuckling throughout and, on occasion, provoke hearty laughter. As the resourceful but well-meaning chap who takes advantage of the doors that open to him when a variety of opportunists believe that he is an American millionaire, Gregory Peck turns in another one of his faultless performances, lending both charm and verve to the characterization. The story takes place at the turn of the century and much of the film's humorous appeal stems from the witty manner in which fun is poked at Edwardian society. Many laughs are provoked by the manner in which the different British tradesmen fawn over Peck and extend credit to him, only to become his irate creditors when a rumor spreads to the effect that he is broke. A. E. Matthews, as a mischievous old duke, and Reginald Beckwith, as a dumb weightlifter who acts as Peck's bodyguard, contribute rich and amusing characterizations. The direction is skillful, the production values lavish, and the color photography fine:—

Wilfred Hyde White and Ronald Squire, two fabulously wealthy brothers, disagree on the problems that would arise if a poor but honest man found himself in possession of a million-pound currency note. White maintains that it would be quite useless to the man, but Squire believes that the man could live like a lord, without ever cashing the note. To settle a wager, they draw such a currency note from their bank and for their experiment select Peck, a penniless American stranded in London without friends. Badly in need of a suit of clothes, Peck is treated with disdain when he visits a fashionable tailor, but once he flashes the million-pound note he is considered to be an eccentric millionaire and unlimited credit is extended to him. Word about Peck soon spreads all over London and before long he finds himself installed in an exclusive hotel, much to the annoyance of A. E. Matthews, an impoverished Duke, who is put out of his suite to make room for Peck. London society begins to lionize him and in this way he meets and falls in love with Jane Griffiths. Conscience-stricken, he confesses to her that he is in fact penniless, but she became angry with him in the belief that he was testing her love. Meanwhile Peck learns from a friend that he (Peck) had netted a fortune on the stock exchange for lending his name to a gold-mining venture. Complications arise when the Duke, peeved over being put out of his suite, manages to hide the million-pound note and then spreads a rumor doubting its existence. Peck's inability to produce the note causes the gold mine shares to lose their value and he soon finds himself besieged by an angry horde of creditors. All turns out well when the repentant Duke returns the note and thus restores Peck's credit. The gold mine shares soar again, and Peck, now independently wealthy, returns the note to the brothers and looks forward to a happy life with Jane.

It was produced by John Bryan, and directed by Ronald Reame, from a screenplay by Jill Craigie. Family.

THE ARBITRATION CONFERENCE

Another attempt to formulate an all-industry arbitration system was launched this week at a three-day meeting in New York attended by representatives of the distributor members of the Motion Picture Association of America, and by representatives of the Theatre Owners of America, Southern California Theatre Owners Association, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association and the International Drive-In Theatres Association.

National Allied, which declined the invitation to the conference because of the distributors' unwillingness to arbitrate film rentals, was not represented.

The three-day meeting was punctuated by a number of sharp disagreements and debates over the scope of the proposed arbitration system as well as its mechanics, but at the concluding meeting on Wednesday agreement was reached for the creation of a joint drafting committee made up of four distributor representatives and an equal number of exhibitor representatives. This committee is to draft the new arbitration plan, the provisions of which are to be based on subjects considered to be arbitrable by the exhibitor associations, exclusive of film rentals.

The members of the different participating exhibitor organizations are to be polled for their ideas on what disputes should be considered arbitrable, and these ideas will in turn be forwarded to the drafting committee, which will sift them and decide upon those that should be incorporated in the proposed draft. The drafting committee is to report to the general conference within sixty days, and the conference as a whole will then act upon the proposed draft and endeavor to reach agreement on whatever points are still debatable.

Exhibitor members of the drafting committee include Si Fabian, TOA; Leo Brecher, MMPTOA; Max A. Cohen, ITOA; and Herman M. Levy, TOA's general counsel.

The distributor members include Abe Montague, Columbia; Al Schwalberg, Paramount; Al Lichtman, 20th Century-Fox; and Adolph Schimel, general counsel for Universal-International. Charles Feldman, of Universal, was named as an alternate.

Until there is specific agreement on the number of subjects to be arbitrated, and until the rules and regulations of the proposed system are drafted, there is no basis on which one can form a judgment as to whether or not the conference will eventually arrive at a workable arbitration system.

20th-FOX'S NEW PRINT-DELIVERY PROGRAM

20th Century-Fox has announced that it will deliver one CinemaScope picture a week on 11 productions in 1-track magnetic and 1-track optional sound, starting June 19 with "The Robe."

To meet the needs of all exhibitors equipping for CinemaScope presentation via the single magnetic and regular optical systems, the prints will be provided as follows: "The Robe," June 19; "How To Marry A Millionaire," June 26; "Night People," July 3; "Prince Valiant," July 19; "Hell and High Water," July 17; "Three Coins in the Fountain," July 24; "River of No Return," July 31; "King of the Kyber Rifles," August 7; "Garden of Evil," August 14; "Be-

neath the 12-Mile Reef," August 21; and "Demetrius and the Gladiators," August 28.

The delivery of single-track prints, in addition to the full 4-track magnetic directional stereophonic sound prints, has been effected by the full mobilization of studio resources and facilities of Technicolor and De Luxe laboratories in Hollywood and New York on an around-the-clock program.

The company announced also that advertising accessories and four types of trailers will support the release of the new prints. The four types of trailers on each production will include one in CinemaScope with full 4-track magnetic stereophonic sound; one in 2-D, with regular optical sound, selling CinemaScope and stereophonic sound; one in CinemaScope, with regular optical sound, for use in theatres equipped for 1-track magnetic or for regular optical sound; and one in 2-D, with regular optical sound, for use in theatres equipped for either 1-track magnetic or regular optical sound.

THE NEW SUPERSCOPE DEVELOPMENT

The "startling innovation" unveiled by Joseph and Irving Tushinsky at their SuperScope demonstration held this Tuesday in Hollywood is a kit of "modifiers" for the SuperScope projection lens, the purpose of which is to permit the showing of an all-purpose anamorphic print in any ratio between 1.66 to 1 and 2 to 1, without destroying the original composition or without introducing any distortion. With such an all-purpose SuperScope anamorphic print, the projectionist never uses an aperture less than .600 of an inch in height, the standard Academy frame measurement. According to Joseph Tushinsky, the SuperScope "modifier kit" will enable the projectionist to modify one prime lens into seven different focal lengths without the loss of quality or light.

The development of an all-purpose anamorphic print and of lens modifiers is important in that it should serve to eliminate the need for anamorphic prints in different ratios ranging from 1.66 to 1 and 2 to 1. The print problem is serious enough without having it complicated further by prints in different ratios.

ANOTHER WORTHWHILE REISSUE

One of the better reissues that is about to make the rounds is Universal's "The Egg and I," which was first released in 1947 and proved to be one of the company's greatest money-making attractions.

A "preview" of this reissue was held last week at the Garden Theatre in Patterson, N. J., and the audience, many of whom had seen the picture the first time around, appeared to enjoy it immensely. Starring Claudette Colbert and Fred MacMurray, and based on the best-selling novel by Betty MacDonald, its story of a young couple's trials and tribulations as they try to build up a delapidated chicken farm is as humorous as ever, and its infectious gaiety and warm characterizations make it the type of entertainment that family audiences in particular can enjoy again and again. An added value is the fact that the picture served to introduce Marjorie Main and Percy Kilbride as "Ma and Pa Kettle," in which roles they have since gained national popularity.

To help put the picture over a second time, Universal is backing it up with a huge promotional campaign. It certainly is deserving of such an effort.

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MANY WORDS BUT LITTLE ACTION

In a talk before his company's stockholders at the annual meeting held in New York on Tuesday, Barney Balaban, president of Paramount Pictures, had this to say in part:

"In our business, we can no longer plan for a volume of pictures to be delivered at some time in the future. The public has become most selective in its motion picture preferences. There is a vast audience for those pictures that do not have the values demanded by this selective market. Therefore, each picture must stand on its own merits.

"As a result, Paramount does not plan a specified number of pictures nor does it have a pre-determined overall budget during a given fiscal period. Our production policy for the foreseeable future will be to produce every picture that we believe can pay for for itself and, hopefully, return a profit in this new market—without limiting their number, cost or overall budget. We, at Paramount, would be most happy to add to the number of pictures being produced by our studio and will do so whenever the particular circumstances justify it."

The Paramount production policy as outlined by Mr. Balaban is indeed a cautious one. It is difficult, however, to reconcile this cautious attitude with the grandiose claims that the company has been making for VistaVision, its photographic process, which is to be used on all its future productions.

For example, the brochure put out by Paramount on VistaVision states that "since VistaVision is the only process which offers the public the highest and widest pictures possible together with superlative screen quality in brilliance, gradation and sharpness, it is the only process which will guarantee greatest public acceptance and the greatest patronage."

In another part of the brochure it is stated that "VistaVision is Paramount's contribution to the advancement of the motion picture art and well being of the industry. Paramount and all other companies using VistaVision will benefit from a general increase in public interest in motion pictures which will result in greater theatre attendance, larger grosses and more revenue for both exhibitor and producer."

Aside from RKO, Paramount is the only one of the major studios that is working on a considerably reduced production schedule. This lack of activity seems to belie the grandiose claims made by the company for VistaVision and it makes one wonder how much genuine confidence it has in VistaVision as "the only process which will guarantee greatest public acceptance and the greatest patronage."

Paramount's cautious production policy also makes one wonder whether or not its executives, in the face of thousands of theatres that are either equipped or are about to be equipped with CinemaScope installations, are concerned lest the public show an overwhelming preference for CinemaScope pictures and they find themselves saddled with a backlog of pictures that will lack the panoramic effect that is natural to pictures shot in the anamorphic process. If this should come to pass, it will be interesting to hear how Barney Balaban will explain it to his stockholders.

WE LOSE AGAIN

It seems as if the valiant fight put up by New York City's motion picture exhibitors and labor unions against the new five per cent amusement tax will be to no avail, for on Thursday the City Council approved the tax measure to take effect on July 1 rather than on June 15.

Approval of the tax by the city's Board of Estimate is considered almost certain, as in the signature of Mayor Robert Wagner to make it into law.

That the New York amusement industry has been caught in a political squeeze in regard to this tax is evidenced by the report of the Council's Democratic majority to the effect that passage of the bill was necessary because of the unfair fiscal treatment of the city by Governor Dewey and the Republican-controlled State Legislature. The report also called upon the leaders of the amusement industry to join with city officials in the fight for special legislative action for more state aid if they want to escape the levy. In Albany, to no one's surprise, the Republicans were quick to reply that there was absolutely no need for the city to levy a five per cent amusement tax, and charged that the Democrats' sole purpose in imposing the tax "is an attempt to raise a counterfeit political issue for next fall."

As pointed out in these columns last week, the great danger in the New York City tax imposition is that it might give other local governments similar ideas.

An apt comment on why the movie industry is always singled out as a target for revenue-hungry politicians is made in the current issue of Mo Wax's *Film Bulletin*, which had this to say:

"Perhaps not all of the answer, but certainly a salient part, lies in the inadequacy of our public relations.

"Within the industry there is a huge fund of public-wise manpower whose potential for organizing a public relations program has barely been tapped. One of

(Continued on back page)

"Demetrius and the Gladiators" with Victor Mature and Susan Hayward

(20th Century-Fox, June; time, 101 min.)

Excellent! As a general rule, it is too much to hope that a sequel to an outstanding picture will be as good as the original, but "Demetrius and the Gladiators," which is a CinemaScope sequel to "The Robe," is one of the rare exceptions to the rule, for it not only matches the spectacular production quality of the original but also surpasses it in entertainment appeal. While "The Robe" centered upon the birth of Christianity and upon a Roman tribune's conversion to the faith, this sequel, which has an entirely new story, concerns itself with the trial of a converted man's adherence to the faith in the face of incidents that impel one to avenge himself against man's inhumanity to man. The central figure of the highly dramatic story is Victor Mature, as Demetrius the Greek slave turned Christian, the same characterization that won him critical acclaim in "The Robe." He repeats his excellent performance and will no doubt win new critical raves, which he justly deserves, for he makes one feel deeply the tortuous struggle with his conscience for adherence to the faith. Sharing acting honors with Mature is Susan Hayward, as Messalina, the seductive and evil young wife of Claudius (Barry Jones), a temptress who fails in her efforts to bring about Mature's death in gladiatorial combat but who succeeds, temporarily, in making him her lover and in inducing him to reject Christianity. Others who brilliantly repeat the roles they played in "The Robe" are Michael Rennie, as the Apostle Peter, and Jay Robinson, as the demented Emperor Caligula. Special mention is due William Marshall for his sympathetic performance as an African gladiator who becomes Mature's lieutenant. Like "The Robe," this picture has been beautifully photographed in Technicolor and, enhanced by the CinemaScope process, the sets, the backgrounds and costumes bring to life the glories, pomp and pageantry of ancient Rome. There are many outstanding sequences, but worthy of special commendation are the scenes of fierce combat between the gladiators in the arena, particularly the sequences where Mature disposes of five gladiators at one time, and where he slays three ferocious tigers. "Demetrius and the Gladiators" probably will not match the sensational grosses piled up by "The Robe," which had the added advantage of introducing the CinemaScope process to the public, but there is no reason to doubt that it will be high among the top box-office pictures of the year.

The story opens with the closing scenes of "The Robe," in which Marcellus (Richard Burton) and Diana (Jean Simmons), condemned to death by Caligula for their Christian beliefs, pass the robe worn by Jesus Christ to the Crucifixion to a Christian slave for delivery to the Apostle Peter. Learning that the robe had found its way back to the Christians, and obsessed with a desire to learn if it had any "magic powers," Caligula orders his guards to find it. Demetrius, to whom Peter had entrusted the robe for safe-keeping, manages to conceal it when the guards make a house-to-house search of Rome, but he gets himself into trouble when he goes to the defense of Lucia (Debra Paget), a young Christian girl who was being manhandled by one of the guards. This leads to Demetrius being sentenced to become a gladiator and to be trained in a school operated by Claudius, Caligula's meek uncle, and Messalina, Claudia's youthful wife. When Messalina learns that Demetrius refuses to fight because he is a Christian, she cunningly sees to it that he is put in a position to kill or be killed. In the arena, he manages to overcome his opponent without killing him and, at Messalina's suggestion, Caligula compels Demetrius to tackle three tigers. He slays the beasts, after which he is assigned to the palace guard. When Demetrius resists her persistent seductive advances, the angered Messalina orders him back to the gladiators. Lucia manages to visit Demetrius during a wild revel of the gladiators, and Messalina, noting her presence, removes Demetrius from the room and leaves Lucia to be violated by the gladiators. He calls upon God to succor Lucia but to no avail. Infuriated, he goes into the arena on the following day and with maniacal fury slays her five assailants. The feat excites the crowd and compels the

emperor to make Demetrius a Roman tribune. Demetrius rejects Christianity and becomes Messalina's lover. In the events that follow, the demented Claudius, still desirous of obtaining the robe, orders Demetrius to recover it from Peter. He induces Peter to surrender the robe to save the lives of thousands of Christians. Once the robe is in his possession, Caligula slays a prisoner, then drapes him with the holy garment. When this fails to restore the dead man to life, Caligula, maddened beyond all reason, orders Demetrius put to death. This brings on a revolt from the guard, which idolized Demetrius, with the result that Caligula himself is murdered. Claudius, who becomes the new emperor, invites Messalina to share his throne, an offer she quickly accepts. He then forgives Demetrius for his affair with Messalina, and instructs him, as his last act as a tribune, to inform the Christians that they will not be molested as long as they are not disloyal to the state.

It was produced by Frank Ross, and directed by Delmer Daves, from a screenplay by Philip Dunne, based on a character created by Lloyd C. Douglas in "The Robe."

Suitable for all.

"Seven Brides for Seven Brothers" with Howard Keel and Jane Powell

(MGM, August; time, 103 min.)

A thoroughly delightful blend of songs, dances and romantic comedy, produced in CinemaScope and photographed in Ansco Color. Set in Oregon in the 1850's, its hillbilly type of story has been given a fresh and imaginative treatment, making for a captivating show that will be enjoyed by all kinds of audiences. Favorable word-of-mouth advertising should make it an outstanding money-maker. The picture's success is owed mainly to the exceptionally good musical numbers. Each of the songs, particularly as sung by Howard Keel and Jane Powell, are tuneful and listenable, and the original dance numbers have been devised to fit both the story and the times. Although all the song-and-dance numbers are worthy of special commendation, the most outstanding is the rousing one staged at a barn-raising party, where the dancers, in what may be described as an old-fashioned, foot-stomping hoedown, go through the most amazing acrobatics ever worked into a dance routine. The refreshing thing about the musical numbers is that they are genuinely funny as well as rhythmic. Since the proceedings are dominated by the songs and dances, there isn't much in the way of plot, but what there is to the story is highly amusing both in situation and dialogue and it makes a perfect frame for the musical numbers. The direction, acting, production values and photography are all first rate:—

Howard Keel, a mountain farmer, comes to town looking for a bride and finds a willing one in Jane Powell, a waitress. He marries her and, on the same day, takes her to his farm in the wilderness. There, Jane is shocked to find that he lived in a dirty farmhouse together with six unkempt and unmannered younger brothers, all in need of baths, shaves and haircuts. Jane finds the situation revolting at first, but she applies herself to putting the house in order and sees to it that her brothers-in-law get cleaned up and learn the social graces. In due time she takes them to a barn-raising party in town to meet some of her girl-friends, but the affair ends up in a wild brawl when the town boys jealously object to the attentions given to them by the local girls. The boys return to the farm and during the long winter months they begin to pine for the girls they had met at the barn-raising. Keel advises them to kidnap the girls like the Romans did with the Sabine women. The boys, following his suggestion, go to town and abduct the girls. The townspeople pursue them back to the farm, only to be stopped by an avalanche of snow that blocks a mountain pass until the Spring. Shocked at the action taken by the young bachelors, Jane takes the kidnapped girls under her protective wing and compels the boys to keep their distance. By the time Spring arrives, Jane has a baby and the abducted girls are very much in love with the brothers. The fathers of the different girls come to the farm to rescue their daughters and the

sight of Jane's baby leads each to believe that his daughter is the mother. The girls go along with this misconception and maneuver their fathers into arranging an immediate mass "shotgun" wedding to the happiness of all concerned.

It was produced by Jack Cummins, and directed by Stanley Donen, from a screenplay by Albert Hackett, Frances Goodrich and Dorothy Kingsley, based on "The Sobbin' Women," by Stephen Vincent Benet. Fine for the family.

"Always a Bride" with Peggy Cummins and Terence Morgan

(Univ.-Int'l, June; time, 83 min.)

Audiences that enjoy British pictures should find this one a fairly amusing mixture of crime, comedy and romance. Set on the Riviera and revolving around a genial group of swindlers, including a pretty girl and her aristocratic-looking father, the story itself is lightweight and it unfolds in pretty much the way one anticipates, but it has a breezy quality and manages to be diverting throughout. The manner in which the connivers live by their wits makes for a number of good comedy situations, the most amusing being the one where they are victimized by one of their own kind. The romantic interest is pleasant. The all-British cast means nothing to the American box-office, but all the players are competent in their individual roles:—

Peggy Cummins, a demure young girl, and Ronald Squire, her father, pose as newlyweds and check into a swank Monte Carlo hotel. Squires takes his leave secretly at night and, on the following day, Peggy makes it appear as if her "husband" had deserted her and had taken all her savings. Sympathetic hotel guests, including Terence Morgan, a British Treasury investigator, contribute considerable money to help Peggy out of her predicament. Although attracted to Morgan, who takes her out to dinner, Peggy disappears with her haul of contributions to join her father in Nice. There, she enters into a scheme with her father and several other accomplices to sell the hotel at which they were staying to anyone who could be convinced that they own it. Meanwhile Morgan follows Peggy to Nice and she manages to stall an explanation of her mysterious disappearance from Monte Carlo, hoping that the hotel swindle will be completed before Morgan learns about it. Squires succeeds in selling the hotel to James Hayter, an apparently fabulous millionaire, who insists upon paying cash for the purchase. But the cash he pays turns out to be counterfeit, and each feels that the other had double-crossed him. Broke again, the despondent Peggy and her father go to another city to work their "bride and groom" routine. They are caught up with by Morgan, who reveals that he had learned about Peggy's past but still wants to marry her. Just then detectives, long on Squire's trail, arrive on the scene. Resigned to submit to a forced "vacation" as the guest of French Government, Squires uses one last ruse to delay the detectives so that Peggy and Morgan may make a getaway.

It is a J. Arthur Rank Organization presentation, produced by Robert Garret, and directed by Ralph Smart, from a screenplay by himself and Peter Jones.

Unobjectionable morally because of the fact that the crime situations are handled in a humorous vein.

"Johnny Dark" with Tony Curtis, Piper Laurie and Don Taylor

(Univ.-Int'l, July; time, 85 min.)

Although the story itself is somewhat frail, this melodrama, photographed in Technicolor, should please the general run of audiences, particularly the young folk, for it deals with sports car racing. The depiction of a thrilling race from the Canadian to the Mexican border is considerably exciting, mainly because of the unusually fine camera work. Many of the thrilling shots were taken from a helicopter, and the spectator is kept on the edge of his seat as the camera hovers above the racing cars while they swerve around dangerous mountain curves at breakneck speed. The romance between Tony Curtis and Piper Laurie is pleasing, and there are some good comedy touches throughout. The direction is adequate and the acting good:—

There is disagreement among the stockholders of an automobile company headed by Sidney Blackmer, for he favors maintaining the company's old policies. As a concession to the opposition, Blackmer agrees to the construction of a sports car that had been designed by Tony Curtis, a test driver for the firm. Blackmer, however, has no intention of putting the car on the assembly line. In building the sports car, Curtis has the support of Piper Laurie, Blackmer's daughter; Paul Kelly, the plant's manager; and Don Taylor, his buddy, who, too, was a test driver. Not until the car is completed does Curtis become aware of Blackmer's intentions. Taking the car from the plant secretly, Curtis enters it in a race from the Canadian to the Mexican border. By this time, however, Taylor and Curtis have a falling out over Piper and find themselves driving rival cars. Taylor takes the lead in the beginning, but Curtis keeps gaining on him. On the eve of the final lap, Curtis' car develops serious mechanical trouble and, lacking necessary parts, he loses all hope of finishing the race. Blackmer, learning of his predicament, has a change of heart; he orders that an emergency repair crew and parts be dispatched immediately by air to aid Curtis. In a thrilling finish, Curtis beats out Taylor and finds Piper ready to become his bride.

William Alland produced it, and George Sherman directed it, from a screenplay by Franklin Coen.

Suitable for all.

"Captain Kidd and the Slave Girl" with Anthony Dexter and Eva Gabor

(United Artists, May; time 83 min.)

A fair swashbuckling adventure melodrama, suitable as a supporting feature in theatres that cater to indiscriminating action fans. Photographed in the Color Corp. of America color process, its routine plot offers few surprises and is for the most part totally implausible, but those who are not too fussy about story values should enjoy it, for the fights and pursuits keep the action moving along at a fast and exciting pace. Anthony Dexter looks a bit too youthful as Captain Kidd, but he shapes up as a dashing hero and adequately meets the demands of his role. Eva Gabor will win no acting honors as the heroine, but she is easy to look at. The direction is competent enough considering the story material, and the photography is good:—

Sentenced to the gallows at Newgate Prison, Dexter is saved from death through a clever ruse engineered by Alan Hale, Jr., his pal, who had been paid for the deed by James Seay, a nobleman. Seay wanted Dexter to return to the island where he had hidden a fabulous treasure so that he could then kill him and retain the treasure for himself. Knowing the ship on which Dexter and Hale planned to escape from England, Seay places some of his henchmen aboard as crew members and arranges for Eva Gabor, his sweetheart, to take passage on the ship in order to win Dexter's confidence. In accordance with the plan, the crew mutinies and Dexter is put in command. Dexter, however, becomes aware of the plot for his treasure when he traps Eva in the act of stealing his treasure map. He gets the crew off the ship by sending them ashore at an island for water, then sails away without them, keeping Eva and Hale on board. Upon reaching the island on which he had buried his treasure, Dexter finds it occupied by a group of notorious pirates. He assumes another identity in order to fool the pirates and escapes with his treasure, but his plan goes awry when a ship carrying Seay and his henchmen arrives on the scene. Captured by Seay, Dexter is shocked to see himself betrayed by Eva, with whom he had fallen in love, but he soon learns that she was merely looking for an opportunity to help him. Seay forces Dexter to reveal the hiding place of his treasure, but just as he makes off with it he and his men are attacked by the pirates. In the furious battle that ensues, Dexter manages to blow up the ships of both Seay and the pirates, killing all hands. Hale, too, dies during the battle, and it all ends with Dexter and Eva rowing back to the island to start life anew.

It was written and produced by Aubrey Wisberg and Jack Pollexfen, and directed by Lew Landers.

Harmless for the family.

the great weaknesses of our business is that executives in the uppermost echelons have not utilized the experience of their advertising departments to fashion a consistent and enduring public relations program on behalf of motion pictures as an institution in the American way of life. It seems imperative that a little purse string loosening on the part of the film executives for this purpose would do much to protect this industry by warding off the constant attacks, by taxation and by harmful expressions.

"The New York move to tax theatres will not be the last attack against our industry. We will always be an easy target—until the public and its so-called servants reestimate our importance, our power, our service to the community. That is a p.r. job long, long overdue."

WELCOME NEWS

Allied Artists is justifiably sticking out its corporate chest as a result of signing Academy Award winner John Huston to an exclusive producer-director-writer contract calling for a minimum of three motion pictures.

At the same time that he announced the signing of Huston, Steve Broidy, Allied Artists' progressive president, revealed that contracts are now being drawn for the producer-director-writer services of Billy Wilder, who has won three Academy Awards, one for direction and two for writing. In addition, Broidy revealed that contract negotiations with William Wyler, holder of two Academy Awards for direction, are expected to be completed shortly.

Huston, who has been responsible for such outstanding films as "Moulin Rouge," "African Queen" and "Treasure of the Sierra Madre," will launch the new association with the production of Rudyard Kipling's classic, "The Man Who Would Be King."

In making the announcement, Broidy said: "We are proud that these great creative talents, who among them have won seven Academy Awards, are aligning themselves with Allied Artists. We expect to execute the contracts with Mr. Wilder within a reasonable period of time, and negotiations with Mr. Wyler are progressing most satisfactorily. The changing condition of the business made it especially advantageous that our company make a major move. The public is buying outstanding pictures such as made by these three distinguished artists, who represent the kind of box-office manpower sought by every major company in our industry. Allied Artists will be in a strategic position to capitalize on the current market."

"As a result of the great progress made during the past three years in our production operation under the guidance of Walter Mirisch, executive producer, we are now able to take on this new operation. The addition of these new and important pictures is the logical development of the advancement that we have made in distribution and production during this period. We will augment the Huston and anticipated Wilder and Wyler pictures with a greatly expanded high-calibre production program."

Referring to the new processes that have revolutionized the industry the past year, Broidy said that the process to be used would be dictated by the subject matter of each production.

"We feel," he added, "that film and finance circles will welcome this announcement as coming at a most

opportune time because of the demand for additional sources of top product, which has been voiced by leading exhibitors innumerable times during the past months.

"Superimposing the grossing potential of this new product upon the profitable production and distribution performance of Allied Artists can only result, in our opinion, in further progress for the company and assurance of a major contribution to outstanding entertainment on the theatre screens throughout the world."

The exhibitors should derive much satisfaction from this major move taken by Allied Artists, for it will mean a new source of really important product and, consequently, will make distributor competition for their preferred playing time all the more keener. Such healthy competition cannot help but benefit the exhibitors.

Allied Artists has taken a giant step toward major status among the producing-distributing companies. It is to be hoped that the exhibitors will give the company proper support so that it may continue its fine progress.

THE DADDY OF THEM ALL

From time to time this paper has called attention to the better reissues that are being made available to the exhibitors, but none is more deserving of mention than David Selznick's stupendous "Gone With the Wind," which is once again being released by MGM for the fifth time around.

This remarkable picture, which has grossed more than any other film ever produced, is chalking up new box-office records in New York, Atlanta and San Francisco, where it is being shown on a wide-screen and with stereophonic sound.

MGM is giving the picture a huge advance campaign that seems to be paying off in a big way.

"Challenge of the Wild"

(United Artists, June; time, 69 min.)

A moderately interesting documentary wildlife nature film, centering around a vacation trip to the Canadian Northwest, taken by George and Edna Graham and their two children, Sheila, 9, and George, 4. Photographed in the Color Corp. of America color process, the scenes of many different types of animals and birds, of salmon fighting the rapids, and of brook trout, are interesting enough for what they depict, but on the whole it offers little that is unusual or that has not been seen to better advantage in similar films. Worked into the proceedings as the children cavort about the wilderness are several sequences in which they are supposedly endangered by wild animals such as a grizzly bear and a cougar, only to be saved by the quick-thinking and marksmanship of their parents. All this, however, is so obviously staged that it fails to excite or thrill the spectator.

The scenery for the most part is very beautiful, but color frequently appears to be washed out. The photography itself is only fair. It may get by in some situations as a secondary feature, but it seems to be better suited for exhibition in schools than in theatres.

It was written, produced, directed and photographed by Mr. Graham.

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MYERS SPEAKS OUT ON BLOCK-BOOKING AND ARBITRATION

The recent remarks of National Allied leaders in regard to the product shortage, coupled with Allied's backing of producer Hal R. Makelim's production plans by means of guaranteed playdates, have given rise to comments from the distributor side of the fence as well as from several trade paper editors to the effect that Allied, which was in the forefront in the successful fight to outlaw block-booking, now sees merit in that former system of buying and selling.

An effective reply to these critics is given by Abram F. Myers, National Allied's general counsel and board chairman, in a recent bulletin sent to the Allied regional units and as published in the June 3 issue of "Theatre Facts," the Indiana Allied organizational bulletin, under the heading, "The Drive Against Decrees." Here is what Mr. Myers had to say:

"Independent exhibitors also will understand and not be fooled by the abuse that is being heaped upon the decrees in the Paramount Case or the willful misrepresentation of the acts and utterances of Allied leaders in regard to the film shortage.

"When Allied's General Counsel said that the overbought condition that had sometimes resulted from compulsory block-booking was better than being starved for pictures, some critics pretended to think he was blaming the shortage on the absence of block-booking. Of course, the court's ruling that block-booking is unlawful had nothing to do with the curtailment of production at the studios. The studios are free to produce as many pictures as they see fit. And distributors and independent exhibitors are still free to license as many pictures at one time as they see fit, except that those which are sold blindly are subject to a cancellation privilege.

"Again, it is ridiculous to claim that Allied, in sponsoring the Makelim Plan in order to ease the shortage, is sanctioning compulsory block-booking because it is the only feasible plan that has come to Allied's attention for getting additional product on the market. Under block-booking the circuits were allowed selective contracts whereas with the independent exhibitors it was all or none. Block-booking was imposed for monopolistic purposes—to keep independent productions off the screen and to discriminate against independent exhibitors. The Makelim Plan is designed to ease an artificial shortage that is enabling the major companies to increase rentals to exorbitant heights, and in that way to keep the independent theatres in business. Any exhibitor who does not want to be a charter member of the plan and reap the benefits of such membership can wait and buy the pictures later on a one-at-a-time basis; indeed, it is on such transactions that Makelim must rely for a profit.

"Finally, the crowing absurdity is the claim lately voiced by the chief attorney for one of the major companies that theatre divorcement is responsible for the shortage. The divorced circuits are very nearly intact; they disposed of the weakest links in their chains and kept the strongest. They also are suffering from lack of product and they are as able, ready and willing to buy acceptable product today as they ever were. Neither the circuits nor the circumstances that they are now divorced can be blamed for the shortage, although unduly extended playing time in key theatres has contributed to it. The film companies and their insatiable greed for higher film rentals and bigger profits are responsible for the film shortage, and though they protest until they are blue in face, they cannot disguise that fact."

* * *

In view of the fact that Mr. Myers played a very im-

portant part in the drafting of the ill-fated 1952 arbitration draft, his following comments on the present effort to establish an arbitration system, as published in the same Indiana Allied bulletin, under the heading, "Can This Be Arbitrated?", should be of interest to all exhibitors:

"There is irony in the fact that while the asserted purpose of the proposed arbitration system is to eliminate friction between the distributors and the exhibitors, and to reduce the causes for litigation and government intervention, the film companies agreed in advance of the sessions that arbitration of film rentals would not be open for discussion. . . . If patient study has been made of Allied's proposal for all-inclusive arbitration and the explanations made thereof, these conferees would have realized that Allied was more concerned with the incidences of the distributors' sales policies than with 'the amount of money that an exhibitor shall pay for a picture.' But in order that there might be no misunderstanding, Allied did not attempt to disguise the fact that arbitration of selling policies on a national and regional basis would involve, or at least affect, film rentals. . . . Exhibitors will want to know what is wrong about taking the judgment of an impartial tribunal on an exhibitor's complaint that tax remission alone, and not the picture, has raised the gross into a higher percentage bracket which enables the distributor to absorb from 2/3 to 4/5 of the tax relief. . . . The average exhibitor will find it hard to understand why such a tribunal could not as properly compute and order a fair division of tax benefits as between distributors and exhibitors as it could compute and assess damages against a distributor and in favor of an exhibitor for granting unreasonable clearances or arbitrarily denying runs, which the film companies in approving the 1952 arbitration draft, aged the boards might do.

"And if the arbitration boards can assess damages in such cases, with no definite yardstick for their guidance, why cannot they just as properly decide whether or not the selling policies on certain pictures are too drastic for certain classes of exhibitors in certain areas to enable them to operate profitably and to prescribe modifications when necessary to keep those theatres going?

"The film companies should realize that the exhibitors are now pondering these questions and they had better come up with some better answers than they have given heretofore."

A CONSTRUCTIVE IDEA

Detailed plans for an annual national audience poll to determine the public's choice of the best picture of the preceding year, the best performances and the new young male and female personalities giving the greatest promise were submitted this week to the COMPO triumvirate by a special committee of theatre advertising executives named by COMPO to explore the possibilities of such a poll.

Although it declined to make public the complete details of its recommendations, pending approval of the overall plan by the COMPO triumvirate, the committee did reveal that the plan calls for the first balloting to be held next January 1-15 inclusive. Quarterly television shows, as well as television coverage of the annual awards, are included in the committee's recommendations.

It is to be hoped that this idea will be adopted by the industry, for, as the poll committee has stated, such an expression of movie patrons' opinions would stimulate public interest in movies and have a pronounced beneficial effect on the box-office.

"Hobson's Choice" with Charles Laughton, John Mills and Brenda de Banzie

(United Artists, June; time, 107 min.)

A highly amusing British-made period comedy-drama, skillfully directed and flawlessly acted. Its appeal, however, probably will be limited to the art house trade, where its decidedly British humor will best be appreciated. Insofar as the general run of audiences is concerned, the picture's chief drawback is the British players' thick Lancashire accents, which make it difficult for one to understand much of the dialogue. Set in a typical English provincial town at the turn of the century, and revolving around the amusing predicaments that befall a widowed, hard-drinking bootmaker when he refuses to grant dowries to his three eligible daughters, the story's comedy situations are so richly humorous that one does not mind too much its leisurely pace. Charles Laughton is at his best as the drink-sodden, pompous bootmaker who is outwitted by his daughters, but he is crowded for acting honors by John Mills, who is excellent as a shy, illiterate shoemaker who is rushed into marriage by the eldest of Laughton's daughters, a shrewish but likeable character, charmingly played by Brenda de Banzie. The manner in which she builds up Mills' confidence and ultimately maneuvers him into a partnership with her father provides the film with a number of delightfully amusing episodes:—

Laughton, prosperous owner of a bootshop, has his home and business looked after by Brenda de Banzie, Daphne Anderson and Prunella Scales, his three daughters, while he imbibes at a local saloon in the company of friends. Laughton has plans for the marriage of his two younger daughters, but not for Brenda, whom he considered too old. When he learns, however, that he expected to contribute handsome dowries to his marriageable daughters he refuses to do so. Revolting against her father's attitude, Brenda makes a play for John Mills, Laughton's illiterate workman and, despite her father's violent objections, rushes the bewildered Mills into marriage and sets him up in business in opposition to her father. Left to the tender mercies of his two younger daughters, Laughton takes more and more to drink and, while in an inebriated condition, falls into a cellar owned by a teetotaler enemy and finds himself sued for trespassing. Seeing a golden opportunity to further the plans of both her sisters and herself, Brenda, aided by her sisters' boy-friends, intervenes and cunningly induces her father to pay a sum that not only settles the action but also provides the girls with their dowries. This turn of events really makes Laughton disconsolate. He starts drinking in earnest, becomes ill and finds himself compelled to depend on Brenda for his well being. She agrees to return home, but not before Laughton agrees to take her now articulate husband into partnership.

It was produced and directed by David Lean, who collaborated on the screenplay with Norman Spencer and Wynyard Browne, based on the play of the same name by Harold Brighouse.

Suitable for the family.

"Gog" with Richard Egan, Constance Dowling and Herbert Marshall

(United Artists, June; time, 85 min.)

From the viewpoint of production, "Gog" is tops, for the characters impress one as being real. It is a science-fiction type of picture, photographed in 3-D and in color by the Color Corp. of America process. The subject matter deals with a secret government laboratory in which American scientists work to construct and send a "space station" far above the earth, or rather away from it, so that it may be used to further interspace travels and communications. The trouble with the story, however, is too much science and

not enough emotional appeal: Every move seems to be scientifically accurate. Although the picture should appeal mostly to children, particularly those who are "wild" about space doings, many adults, too, should enjoy it. The story is rather grim, with no comedy twists. Scientists are shown dying as a result of unseen enemy action, either from extreme cold or intense heat, or by high frequency sound waves. The photography is a treat to the eye, and so is the color:—

Richard Egan, security officer of the Office of Scientific Investigation, at Washington, D. C., is ordered to go to the Government's subterranean laboratory in New Mexico, where a large number of scientists are working to construct and launch the first space station. The work, however, is being sabotaged by an unseen enemy, who strikes again and again, snuffing out the lives of several of the scientists by such methods as freezing, radio-active poisoning, centrifugal force and supersonic sound waves. Herbert Marshall, who is in charge of the installation, assigns Constance Dowling, a security agent, to guide Egan around the laboratory. Egan soon learns that the killings and damage to the machinery are being done by a giant brain mechanism, which controls every operation in the underground plant. He learns also that enemy agents had managed to build into this mechanism, before it was delivered to the laboratory, a powerful transmitter and receiver. An enemy plane, whose fiberglass body did not register on radar, had been flying overhead, beaming an ultra-high frequency ray into the brain machine and thus controlling it. The huge laboratory is endangered when Gog, a five-armed metal robot, moves to the lower level in the laboratory, evidently for the purpose of pulling out the safety rods in the atomic stockpile and thus explode it. Egan attacks the robot with a flame thrower but runs out of fuel as it advances on him. Just when all seems lost, an American Sabre jet plane tracks down the enemy plane and destroys it, causing it to lose control of the brain machine as well as the robot, which is rendered motionless.

Ivan Tors produced it, and Herbert L. Strock directed it, from a screenplay by Tom Taggart, based on a story by Mr. Tors.

Family.

"The Barefoot Battalion"

(Independent release; time, 88 min.)

One of the best foreign-made pictures brought to this country in some time. It should appeal to people in general, for, in addition to the fact that the action holds one's interest all the way through, there are also human touches. Shot entirely in Greece with English sub-titles to translate the Greek dialogue, the story benefits considerably from the outstanding directorial work of Gregg Tallas, an American, who deserves great credit for taking Greek boys, all unexperienced actors, and making them act like old troupers.

The story takes place in 1943 and the villain of the piece is a black marketeer, whose oil (very scarce and costly during the war days) is stolen by the boys, who use the proceeds to help an underground worker smuggle an American aviator out of the country. In doing so the boys endanger their lives, but they feel that it is the least that they can do in gratitude for the help America was giving to Greece. The boys are depicted as sort of Robinhoods; they rob the Nazis of food to feed starving Greek families and to sustain themselves. Miss Maria Kosti takes a prominent part in the action as a member of the Greek underground, and she does creditable work, thanks to Mr. Tallas' able direction. Since the story is not anti-German, the picture may be shown also where there is a predominant German element.

Peter Boudoures, of San Francisco, produced the picture, and the story and screenplay was written by Nick Katsiotis, who spent several years at the 20th Century-Fox studio.

Family entertainment.

"This Is Your Army"*(Distribution arrangement not set; time, 72 min.)*

This is a U.S. Army documentary film, photographed in color and produced for the purpose of showing the American people how a defense army is built and what is being done to protect the nation against sudden attack by an enemy. It is really more than a propaganda film; it is a first-class entertainment, the kind that any exhibitor should be proud to show to his patrons. Moreover, the film serves to encourage the nations that are allied with the United States, by assuring them that the U.S. Army is not leaving anything undone to prepare this nation to defend itself and its allies.

In addition to depicting the methods employed to train new recruits, a variety of new weapons and their uses are shown in a highly interesting manner. For instance, the famous "Nike" guided missile, named after the Greek mythological figure of the Goddess of Victory, is shown pursuing a bomber and destroying it. The huge atomic cannon, too, is shown almost in detail. Some of the maneuvers in the training of the recruits are executed with live ammunition to condition the men against the fear of live bullets. The thrilling finale shows scenes of American soldiers on the alert in all parts of the world.

It is presumed that when distribution arrangements are made the picture will be furnished to the exhibitors free of charge. Every exhibitor should show it, not for patriotic duty alone, but also to entertain his public.

Edmund Reek, of Fox Movieton News, produced the picture under the supervision of the U.S. Army. John J. Gordon directed it. The photography is excellent.

"Adventures of Robinson Crusoe" with Dan O'Herlihy and James Fernandez*(United Artists, June; time, 90 min.)*

Photographed in Pathe Color, this latest screen version of Daniel Defoe's immortal classic is a natural for the family trade, particularly the youngsters. The familiar story has been given an interesting treatment and, although his name means little from the box-office point of view, Dan O'Herlihy plays the title role in convincing fashion and makes believable the dejection and mental suffering of a man who is marooned on a primitive island and cut off from all civilization. The shipwreck; the manner in which Crusoe establishes his home on the island; his rescue from cannibals of a young savage who becomes his devoted servant and companion, Friday; his own rescue after 28 years on the island when he aids the captain of a ship that had stopped at the island to turn the tables on his mutinous crew—all this is depicted in an imaginative way. There is considerable suspense in many of the situations, and a number of them are quite thrilling. The color photography is good:—

In the year 1659, Robinson Crusoe (Dan O'Herlihy) finds himself on an unknown island in the new world, the only survivor of a ship wrecked in a raging storm. Noticing the wrecked ship on a reef, he builds a raft and hauls to the shore as many loads of food and equipment as he can before the ship breaks up and goes to the bottom. He sets about and builds a stockade, and in the years that pass learns how to grow food and protect himself against the elements. In fact, he learns to master everything on the island except himself, for in his loneliness a wave of despair frequently sweeps over him. No ship appears to rescue him as more years pass and he gives up hope of ever meeting another human being. One day, 18 years after he had become a castaway, Crusoe comes upon a group of cannibals who had landed on the island with a prisoner for a ghastly feast. Bringing his gun into play, Crusoe rescues the terrified savage (James Fernandez) and compels his tormentors to flee from the island. He takes the frightened young man to his stockade, feeds him and names him Friday, and decides to make him his servant. Despite Crusoe's misgivings at first, Friday proves himself to be devoted and loyal and the two become fast friends. The next ten years are happy ones as

they hunt and fish together, but the desire to see his native England still burns deeply within Crusoe. Their routine life is suddenly disturbed when a party of mutinous European sailors land on the beach with two prisoners, their Captain and Bos'n. While the mutineers go off in search of water, Crusoe and Friday overcome the lone guard and rescue the two men. Crusoe then makes a pact with the Captain to take him and Friday back to England for assistance in regaining control of the ship. Through a clever ruse, Crusoe traps the mutineers in his stockade, compels them to remain on the island with his possessions and, together with Friday, sets sail for home after more than 28 years as a castaway.

It was produced by Oscar Dancigers and Henry Erlich, and directed by Luis Bunuel, from a screenplay by Phillip Roll and Mr. Bunuel.

Fine for the entire family.

"Tanganyika" with Van Heflin, Ruth Roman and Howard Duff*(Univ.-Int'l, July; time, 81 min.)*

A fairly entertaining action melodrama, photographed in color by the Technicolor process. The action, though shot entirely in Hollywood, supposedly unfolds in British East Africa in 1902. Revolving around a hunt for a renegade Englishman who terrorizes the jungle area with the aid of a fierce native tribe, the story offers little that is unusual and is only moderately interesting. It has its moments of thrills and excitement but they are not of a type that will remain in one's memory. The novelty in the story consists of the hero's planning to frighten the traitorous Britisher, who was holding two children as hostages, by having dynamite charges set up at intervals to make him believe that the British Army was attacking. But it is only mildly effective. There is no comedy relief, the entire action being rather grim. The color photography is good:—

While exploring the forests of British East Africa to file a land claim for his lumber interests, Van Heflin learns that his plans have little chance of success because the region was terrorized by Jeff Morrow, a renegade Englishman and murderer, who controlled the vicious Nakumbi tribe. Heflin, accompanied by a native safari and by Howard Duff, an explorer he had saved from the wounds of a Nakumbi arrow, sets out to track down Morrow and bring him to justice. En route they come upon the besieged home of a scientist who had just been killed by the Nakumbis. They rout the savages and rescue Ruth Roman, the scientist's sister, and Gregory Marshall and Noveen Corcoran, his children. Heflin takes them along with him. As the party nears Morrow's jungle hideout, Duff deserts his companions and goes directly to Morrow, who turns out to be his own brother. Duff suggests that Morrow give up his life of cruelty and return to a mental institution in England. Furious at this suggestion, Morrow orders Duff to return to Heflin and bring him to his camp lest he order the Nakumbis to kill the two children, who had been captured by them. Heflin, compelled to comply with Morrow's demand to save the children from harm, heads for the renegade's headquarters with his entire party. En route, however, he sets up several charges of dynamite with time fuses. Upon reaching the camp, Heflin warns Morrow that British troops are nearby and that they will attack the camp unless he frees the children. Morrow laughs at the threat, but when the dynamite starts to explode the Nakumbis begin to flee in panic. Taking advantage of the confusion, Heflin uses more dynamite to blow up the camp. Morrow himself dies when he rushes into a hut just as it is dynamited. With the region freed from Morrow's reign of terror, Heflin and Ruth, now in love, set plans for the future.

It was produced by Albert J. Cohen, and directed by Andre De Toth, from a screenplay by William Sackheim and Richard Alan Simmons, based on a story by William R. Cox.

Family.

THE CASE OF "THE SALT OF THE EARTH"

"Salt of the Earth," as most of you probably have read, is the union-sponsored film drama that created considerable controversy and violence during its production near Silver City, New Mexico, about a year ago, because those associated with the film, including Paul Jarrico, the producer, and Herbert J. Biberman, the director, had been identified before a Congressional Committee as past or present Communists. Moreover, the International Union of Mine, Mill and Smelter Workers, the labor organization sponsoring the film, had been expelled from the CIO for its left-wing leanings.

So much fuss has been and is being created about this picture as being "Red propaganda" that one might think that, if it were allowed to be shown everywhere, every one of those who will see it will turn into a Communist.

It is the opinion of this writer that the freer circulation "Salt of the Earth" is permitted the quicker it will die the death of a bad dog, for, speaking in the vernacular, it is a bad dog, and if allowed to be shown without much fuss it will die. To begin with, no exhibitor in his right mind will book it. The picture might be shown to the lunatic fringe, but it will make no difference what this lunatic fringe will think.

The picture, of course, has a labor-against-capital theme. The producers went to work and dug up some stale material to make their point and incorporated it into the story. But it is so badly produced, directed and acted that there is no entertainment in it at all.

As said, no exhibitor in his right mind will want to book it. The showing of it will, therefore, depend on warped minds; they will have to engage special theatres in which to show it, but it has been made so poorly that even the rabid Communists will laugh at it.

The less said about this picture and the fewer restraints put on it, the quicker it will die.

"The Caine Mutiny" with Humphrey Bogart, Jose Ferrer, Van Johnson and Fred MacMurray (Columbia, special release; time, 125 min.)

Stanley Kramer has fashioned another powerful drama to his credit in this Technicolor screen version of Herman Wouk's Pulitzer Prize-winning and best-selling novel, of which more than 3,000,000 copies have been sold to date. The fame of the novel, the drawing power of the stars and the entertainment merits of the production itself should put it over in a big way at the box-office. Carping critics who have read the book might argue that the film version does not match the power of the novel for a variety of reasons, but, though there may be justification for some of their criticisms, the picture remains, nevertheless, a top dramatic achievement, one that should give full satisfaction to all types of audiences. The acting is excellent, with Humphrey Bogart turning in an outstanding portrayal as the pathetic "Capt. Queeg," the petty, tyrannical ship's commander, a seemingly affable but maladjusted man who cracks under the strain of pressure and tries to blame his own shortcomings on his crew. The incidents aboard ship that lead to Bogart being relieved of his faulty command by a junior officer under an emergency Navy regulation are depicted in dramatic and exciting fashion, particularly the scenes of the raging typhoon, where Bogart's mishandling of the ship almost causes it to founder. The story reaches its dramatic heights in the court martial sequences, where Van Johnson, the executive officer, is charged with mutinous conduct for taking over Bogart's command. A high spot of the trial is the quiet and dramatic manner in which Jose Ferrer, as Johnson's lawyer, changes the composed Bogart into a stammering, babbling wreck who reveals himself as truly paranoiac. Both Ferrer and Johnson are highly effective in their characterizations, as is Fred MacMurray, as the intellectual

officer who sparks the "mutiny" but who proves to be a lying coward while testifying at the trial. An impressive performance is turned in by Robert Francis as the young Ensign who first admires Bogart but then turns against him. May Wynn, too, is competent at Francis' sweetheart, but their romance is of no importance to the story and seems to have been dragged in by the ear. Not the least of the film's assets are the fine shots of the ships at sea and the activities on board the ships. The color photography is of the best:—

Upon graduating to Ensign in the U.S. Navy, Willie Keith (Robert Francis), a Princetonian, is assigned to the destroyer-minesweeper Caine and is shocked by the unkempt sailors and disorder of the ship. He meets Lt. Tom Keefer (Fred MacMurray), a novelist intellectual, and Lt. Steve Maryk (Van Johnson), the executive officer. Sensing Keith's disappointment at not being assigned to a battleship, Lt. Cmdr. DeVreiss (Tom Tully), the Caine's captain, explains that, after 18 months of combat, it takes 24 hours a day to keep the beaten-up tub in one piece. DeVreiss' fitness for command and his humanity for his crew escapes Keith, and when DeVreiss is transferred and replaced by Lt. Cmdr. Queeg (Humphrey Bogart), he shows great admiration for the new captain, who insists that the crew live up to all rules and regulations. Queeg appoints Keith as Morale Officer. While the ship is engaged in target-towing practice, Queeg spots a sailor with his shirt-tail hanging out and is so preoccupied with bawling out Keith as Morale Officer that he ignores a warning from the ship's helmsman and permits the ship to pass over the towline, cutting the target adrift. He refuses to acknowledge that the line had been cut by his ship and sends a message to headquarters that the line was defective. Later, the officers learn that he had explained away the towline incident by putting the blame on the crew. The ship is ordered to join a task force headed for Kwajalein and is assigned to lead some Marine landing craft to the shore. Under fire, Queeg becomes panicky and, to get out of danger quickly, orders a yellow dye marker dumped overboard ahead of schedule. He then turns the ship away from the battle area, leaving the landing boats stranded. As a result of his cowardice the crew starts calling him "Old Yellowstain." Keith agrees with the crew, and Keefer expresses the opinion that Queeg is an acute paranoiac. Maryk resents such talk, but Keefer enlarges on Queeg's Freudian symptoms to convince his fellow-officers that Queeg is insane. Meanwhile Maryk starts a secret medical log on Queeg. A series of incidents follow, pointing to Queeg's mental unbalance, and Maryk finally admits to Keefer that he may be correct about Queeg. Matters reach a climax during a ferocious typhoon when Queeg's faulty handling of the Caine leaves the ship in danger of foundering. Invoking a special Navy article, Maryk, as executive officer, relieves Queeg of his command. Keith supports Maryk's action, which saves the ship, despite Queeg's threat to charge them with mutiny. When the ship returns to its base in San Francisco, Keith and Maryk are ordered to stand trial before a court martial. Lt. Barney Greenwald (Jose Ferrer), a Navy pilot and former civilian attorney, reluctantly agrees to defend them. Matters look dark for the accused during the first phases of the trial, particularly when Keefer, who had instigated the revolt against Queeg, gives equivocal testimony that damages the defendants' case. But Greenwald, through brilliant questioning, upsets Queeg to such an extent that he proves himself to be a paranoiac while on the witness stand. Maryk and Keith are absolved. During a victory celebration among the Caine's officers, Greenwald, somewhat drunk, walks in and tells them that it was no pleasure for him to "torpedo" Queeg, an officer with an honorable record, who rated their sympathy. He then toasts Keefer as the man behind the "mutiny," tells him that he does not have one-tenth the courage Queeg had, and dashes the drink in Keefer's face.

It was produced by Stanley Kramer, and directed by Edward Dmytryk, from a screenplay by Stanley Roberts.

Suitable for all.

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DEMONSTRATIONS SET FOR CINEMASCOPE'S "NEW LOOK"

20th Century-Fox announced this week that starting on Tuesday, June 22, it will launch its international series of exhibitor and press demonstrations of "The Advancing Techniques of CinemaScope," an hour-long film subject describing the major advances in CinemaScope camera lenses and high fidelity stereophonic sound.

According to Spyros P. Skouras, president of the company, the special theatre showings of this CinemaScope reel had been planned "so that the industry may see the result of our company's determination, as pioneers of CinemaScope, to consistently improve this great medium so that it shall remain the undisputed leader in motion picture entertainment." Mr. Skouras added that audiences will see for the first time "the thrilling new range and flexibility and depth of field made possible by the newly-perfected designs of CinemaScope camera lenses."

He pointed out also that the demonstration reel will contain "a special subject devoted to 'The Miracle of Stereophonic Sound,' a graphic illustration of the operation of the 4-track, high-fidelity magnetic stereophonic sound system, providing a side-by-side comparison against 1-track optical sound."

Included in the demonstration of this "new look" in CinemaScope will be scenes from such forthcoming CinemaScope pictures as "Broken Lance," "A Woman's World," "Untamed," "Garden of Evil," "The Egyptian," and "There's No Business Like Show Business."

The initial Eastern demonstration will take place at the Roxy Theatre in New York City on Tuesday, June 22, at 9 A.M. The initial West Coast demonstration will take place on the same day at the Boulevard Theatre, in Los Angeles, at 2 P.M. Thereafter, the company's 32 exchange areas will be broken down into 5 geographical routes in which five prints of the demonstration reel will be rotated on a day-and-date basis to cover all the domestic areas by July 9. Demonstrations in Canada will follow at dates to be announced shortly.

Demonstrations in route number one include the Poli Theatre, New Haven, June 23, 10 A.M.; Rialto, Amsterdam, N. Y., June 24, 10 A.M.; Metropolitan, Boston, June 25, 9:30 A.M.; Fox, Philadelphia, June 28, 9 A.M.; Capitol, Washington, June 30, 9:15 A.M.; and Carolina, Charlotte, June 2, 10:30 A.M.

Showings in route number two include: Fox, Atlanta, June 29, 10 A.M.; Florida, Jacksonville, July 1, 10 A.M.; Saenger, New Orleans, July 6, 9:15 A.M.; Malco, Memphis, July 6, 9:45 A.M.; Palace, Dallas, July 8, 10 A.M.; and the Criterion, Oklahoma City, July 8, 10 A.M.

The schedule for route number three includes: State Lake, Chicago, June 29, 9 A.M.; Wisconsin, Milwaukee, June 30, 10 A.M.; Radio City, Minneapolis, July 2, 9:30 A.M.; Des Moines, Des Moines, July 7, 10 A.M.; Orpheum, Omaha, July 6, 10 A.M.; Orpheum, Kansas City, July 9, 2 P.M.; and the St. Louis, St. Louis, July 9, 1:30 P.M.

Route number four includes: Fox, San Francisco, June 29, 10 A.M.; Oriental, Portland, July 1, 10 A.M.; Fifth

Avenue, Seattle, July 2, 10 A.M.; Villa, Salt Lake City, July 6, 2 P.M.; and the Centre, Denver, July 8, 10 A.M.

Route number five includes: J. P. Harris Theatre, Pittsburgh, June 29, 10 A.M.; Albee, Cincinnati, July 1, 9:15 A.M.; Indiana, Indianapolis, July 2, 9:15 A.M.; Fox, Detroit, July 6, 10 A.M.; Hippodrome, Cleveland, July 7, 10 A.M.; and the Buffalo, Buffalo, July 9, 9:30 A.M.

The exhibitors, particularly those who have not yet installed CinemaScope equipment, will do well to make it a point to attend these demonstrations and learn of the latest advances made in the technique, for they will find that in the not too distant future most pictures offered to them will have been made in that medium.

Production records show that, with the exception of Paramount, all the major producing companies and most of the independent producers have adopted CinemaScope. And that the medium is fast becoming an accepted standard in motion picture production is evidenced by the fact that, out of a total of 36 pictures that were in production last week by all the producing companies, 17 of the most important ones were being shot in the CinemaScope process. This swing to CinemaScope is understandable, for the box-office performances of the different CinemaScope pictures now making the rounds indicate that the medium has won public acceptance.

In short, CinemaScope has proved its worth beyond a doubt, and, from the announcements of the different companies about future product, there is every reason to believe that the great majority of the top pictures will be made in that medium. Accordingly, every exhibitor who can possibly do so should take immediate steps to equip his theatre for CinemaScope if he wants to keep up with the times and to assure himself of an adequate supply of product.

RKO MOVING AHEAD

The constant rumors about what Howard Hughes plans to do with RKO Radio Pictures now that he has complete control of the company have led some so-called wise industry observers to speculate on the future of the company, but most of their dire predictions are hardly in keeping with the facts, which show that the company is more active today in the production, distribution and promotion of pictures than it has been in many months.

For example, "Silver Lode" and "Sins of Rome" are going into release on June 23, with "Silver Lode" opening simultaneously in five cities, while "Sins of Rome" is to be given a 40-theatre premiere in a saturation booking backed by a high-powered exploitation campaign. In July, the company will put Samuel Goldwyn's "Hans Christian Andersen" in general release, and also "Susan Slept Here." Meanwhile there is considerable activity with "French Line," which is still in its key openings, as well as with "Carnival Story," which is about to go into the subsequent runs. Added to all this is the activity on a number of fine reissues, led by Walt Disney's "Pinocchio," for which some 500 summer vacation dates have been set up and for which extensive exploitation campaigns are in progress.

(Continued on back page)

THE WILL ROGERS MEMORIAL HOSPITAL

Having been privileged to once again accompany the board of directors of the Variety Clubs-Will Rogers Memorial Hospital on their annual inspection tour, on June 11, to that fine tuberculosis sanatorium at Saranac Lake, N. Y., operated by and for the amusement industry, this writer would like to reiterate that he wishes it were possible for every person in the industry to make a similar tour in order that all may fully comprehend the great humanitarian work that is being carried on at the hospital, as well as the importance of the institution to the industry in particular and to the medical profession in general.

As pointed out by Robert J. O'Donnell, the hospital's board chairman, and Abe Montague, its president, any one who visits the hospital is sure to get "religion"; that is, when one sees for himself the fine treatment and care accorded the patients, the exhaustive research work carried on in the laboratory, and the efforts made to rehabilitate the patients so that they may be equipped to carry on useful lives upon being discharged from the hospital, one cannot help but become imbued with a strong and sincere desire to pitch in and give the utmost help in raising the funds needed to finance the wonderful work that is being done in this truly great humanitarian cause.

So that the readers of this publication may have a better understanding of what the Will Rogers Memorial Hospital means to every person in the industry, here are some brief facts about its operations and aims:

During its 28 years of service to the Amusement Industry, the hospital has sustained an average of over 90% in cures of tuberculosis.

There are no patients from outside of the amusement industry. Anyone with any kind of a job in the industry is eligible for the treatment of tuberculosis without charge for anything. Members of their immediate families are also eligible. There is no discrimination, no barrier to admission, geographical or otherwise, to anyone in the amusement industry who requires treatment.

The cost of obtaining a cure at Will Rogers averages approximately \$14,000. This cost is impressively lower than the national average of other tuberculosis hospitals, which average is \$30,000 according to the New York Tuberculosis and Health Association report for 1952-53. The rate of healing at Will Rogers is faster, too, 16 months being average, as compared to 22 in the nation.

In 1953 Will Rogers discharged 65 patients. In 1952 there were 69 complete cures credited to the hospital. In 1951 there were 55, and in 1950—the first year of operation by the present administration—49 persons were healed, rehabilitated and returned to their homes and useful lives.

Patients have been admitted from all of the 48 states and territories. The present population comprises theatre employees, motion picture and home office employees, actors, IATSE members, Radio-TV employees, technicians, cashiers, stagehands, etc. They come from more than 21 states and one foreign country.

In the 1953 fiscal year 63 new patients were admitted. Of these cases 22 were far advanced in tuberculosis and 41 were moderately advanced or in the incipient stage. Of 1131 patients admitted since the hospital first opened its doors in 1926, 1173 have been discharged completely healed.

Close contact with discharged patients is maintained to prevent relapse. Patients return at least once a year for a complete checkup at no cost, or they have a checkup performed locally by an examining physician in their city.

The hospital's Research Laboratories were established for full operation in 1952 and are continually making exhaustive studies of every weapon that offers even the slightest hope of overcoming tuberculosis. Much has already been done in the field of tolerance of antibiotic drugs.

The sanatorium is housed in a million-dollar Tudor mansion set on about 40 acres of ground in the pine-scented heights above Saranac Lake. The atmosphere and the facilities of the area are world-renowned as contributory to successful combatting of illnesses of the lungs.

Thanks to the efforts of the present administration, the

physical condition of the buildings and the equipment is in excellent repair. A program of major improvements and alterations is now being completed. These are aimed at lowering the cost of maintenance, increasing management efficiency and making certain more and faster cures.

During the past five years, at considerable expense, physical improvements, reflecting greater efficiency and lowering operating costs have been made. The heating system has been converted to oil, resulting in increased comfort to the patients and improved economy of maintenance. A radio-TV Antenna-Flex system has been installed, bringing necessary relaxation through entertainment and mental diversion to patients in every room. Redecorating and refurbishing of the main lounge was completed last June. The interior of the building is now being painted and will be completed by August of this year.

The hospital services embody more than just TB cure. Rehabilitation of patients ranks high in its aims. A patient discharged from Will Rogers can feel equipped for useful living. He may not always be able to retrieve his old job in the amusement industry, but he will have been fitted to do other work in it. Hence, he leaves the hospital healed—and hopeful.

Much emphasis and value is placed on the therapeutic benefits of untroubled mental attitudes of patients. Friendship is stressed, and compassionate, brotherly understanding is successfully engendered to set the patients' minds at ease, to relieve them of pressure and thus speed and make certain their recovery.

Funds for operating the hospital are raised principally from its annual Christmas Salute Campaign, during which every employee in the amusement industry is contacted and asked for a contribution, with the exception of Motion Picture Production on the West Coast and radio and television, nationally. The monumental task of raising funds is accomplished through the cooperation of motion picture exchange area branch managers, salesmen, exhibitors, theatre and office personnel. 118,619 individuals employed in the industry signed the 1953 Christmas Salute Scrolls and made a contribution. The Christmas salute produced \$65,904 in 1950; \$97,350 in 1951; \$124,529.24 in 1952 and \$147,740.28 in the 1953 campaign. This steady increase is evidence that the hospital is recognized by entertainment industry employees as their own. Coin box collections in theatres, sponsored rooms, special fund-raising projects, direct gifts, etc., brought in an additional \$150,000 during the past twelve months.

To carry on the enormous task of raising funds and of efficiency of administration, the industry is indeed fortunate to have at the helm of the hospital such men as Bob O'Donnell, Abe Montague, Max A. Cohen, Murray Weiss, Herman Robbins, Charles J. Feldman, Moe Silver, Sam J. Switow, J. Robert Hoff, Si Fabian, Fred Schwartz, Joseph R. Vogel, Harry Brandt, Bob Mochrie and numerous other top industry executives, whose sincere and untiring efforts to provide a place of healing for "our own" is nothing short of inspiring. All these men give freely and unselfishly of their valuable time, let alone financial support, to assure the continuance of the great humanitarian work that has been and is being accomplished at the hospital.

At a board meeting held last Saturday at Herman Robbins' Edgewater Hotel, his beautiful summer resort at Schroon Lake, N. Y., to which Mr. Robbins had invited the board members and press representative to be his weekend guests, Abe Montague, in his annual report, stated that the hospital's "stockholders," meaning every person in the industry, can well be proud of what has been accomplished in making Will Rogers one of the world's leading tuberculosis institutions. "We have proven," said Montague, "that a combination of science, medicine, research, and serious, sincere intent by men of good will does produce noble accomplishments. But beyond all that we can be proudest and happiest that we have lessened suffering, have prolonged lives, and have re-united broken families."

There is little that one could add to Mr. Montague's eloquent words, except to say that no one in the industry should have to be urged to support this great cause; it should be considered a privilege to do so.

In Mid-Summer

the **Drive-Ins** *help*

It's
Christmas
in July . . .
—The Drive-In's
Mid-Summer
Salute!

FIGHT TUBERCULOSIS

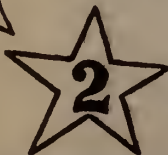
• • It's Christmas in July! . . . America's Drive-Ins do their share in Mid-Summer to help their Will Rogers Memorial Hospital to continue its wonderful record of TB healing in the Amusement Industry . . . Because Drive-In employees, and their families, are eligible for free TB care and treatment, they accept their part of the responsibility of maintaining their institution. So, Drive-In Exhibitors, and Employees are squarely behind the Mid-Summer Salute goal of TB healing through Research and skillful treatment—are YOU?

Drive-In Exhibitors—

**DO THIS
FOR YOUR HOSPITAL . . .**



Conduct a MIDNIGHT
BENEFIT SHOW some-
time during July.



Conduct an EMPLOYEE
SALUTE Sign Scrolls. Get
Membership Cards.

VOLUNTEER NOW!

Volunteer directly through your Will Rogers Hospital National Office, or through the Exchange Area Chairman who will contact you. Simply say, "Sure we'll help", and we'll see that you get the facts.

*Variety
Clubs*

Will Rogers Memorial Hospital

NATIONAL OFFICE: 1501 BROADWAY • NEW YORK 36, NEW YORK

Saranac Lake N.Y.

As for future productions, plans for their marketing are to be discussed next week at two regional sales meetings to be held in New Orleans and Chicago.

On the production side, we need mention but one picture, "The Conqueror," to brand as completely illogical rumors to the effect that Mr. Hughes plans to either liquidate the company or sell its vast stock of old pictures to television. "The Conqueror," which has an all-star cast headed by John Wayne and Susan Hayward, is being shot in Technicolor and in CinemaScope, at a reported cost of four million dollars.

When a company spends that kind of money on one production, it not only shows that it has complete faith and confidence in its own future, but also indicates that it is not even contemplating the sale of its old films to television, for such a move would only serve to hurt and offend its exhibitor customers, on whom it must depend to remain a going concern.

RKO has not had an easy time of it over the past several years, but the present management is working hard to overcome the company's difficulties and, given proper support by the exhibitors, it will once again regain its stature as a major and regular supplier of better motion pictures.

"Princess of the Nile" with Debra Paget, Jeffrey Hunter and Michael Rennie

(20th Century-Fox, June; time, 71 min.)

A fair Arabian Nights type of romantic melodrama, photographed in Technicolor. The story follows a familiar pattern and is filled with the usual intrigue and derring-do antics of a swashbuckling hero, but though the action is fast enough to keep one's interest fairly alive, there is hardly any human interest appeal. There is some comedy here and there, but it is ineffective. The picture's chief asset is the display of scantily-clad harem girls, as well as the revealing costumes worn by Debra Paget, who executes some pretty "hot" dance numbers—all seemingly designed to appeal to the seekers of sex entertainment. The direction is just fair and so is the acting. The production values are first-rate, and the color photography beautiful:—

Accompanied by Robert Roark, his friend, Jeffrey Hunter, son of the Caliph of Bagdad, stops in the city of Halwan while en route to Bagdad after a victorious battle in Egypt. They are met by Michael Rennie, cruel leader of a Bedouin tribe, who had managed to gain control of the city with the help of Edgar Barrier, a court physician, who, through drugs, kept the Ruler of Halwan under his domination. To help the people throw off Rennie's yoke, Debra, the Ruler's daughter, disguises herself as a dancer in a coffee house and urges them to revolt against Rennie and Barrier. The people stage a demonstration against Rennie while he escorts Hunter to the palace and, during the melee, Rennie secretly stabs Roark to death in the hope that his murder will set Hunter against the people. Debra, who had witnessed the killing, informs Hunter of the facts. Rennie engages Hunter in a sword duel before he can set off for Bagdad to mobilize an army. Bested in the duel and thrown into the river, Hunter is left to drown by Rennie. But Debra rescues him and hides him in the palace, where he becomes aware of the fact that she is really the Princess. Despite Debra's plea that he return to Bagdad, Hunter joins forces with a gang of patriotic thieves who agree to help him combat Rennie and his followers by undercover methods. Meanwhile Rennie learns of Debra's efforts to arouse the people against him, and he threatens to kill ten of her subjects for every one of his men killed. To prevent the slaughter, she offers to marry Rennie, but first makes him agree to restore the city to her father. Hunter learns of this agreement and, on the following day, while Rennie and his men leave the city with Debra, he and the thieves attack the procession. Rennie and Barrier are killed in the carnage that follows, and Debra, rescued, promises to become Hunter's bride.

It is a Panoramic production, produced by Robert L. Jacks for Leonard Goldstein. It was directed by Harmon Jones from a story and screenplay by Gerald Drayson Adams.

Adults.

"The Desperado" with Wayne Morris.

James Lydon and Beverly Garland

(Allied Artists, June 20, time, 81 min.)

A good western of the blood-and-thunder type. There is much shooting and several killings, but the characters impress one as being real, thanks to the good direction. Some of the situations are thrilling, particularly because of the risks taken by the sympathetic characters with their lives. Wayne Morris has never done better work in his picture career, and the same may be said also for James Lydon. There is no comedy relief, for the action is grim. The photography is in rather a low key in most spots:—

Between 1870 and 1873, the people of Texas suffer under a carpetbag administration and a despotic State Police commanded by Nestor Paiva, who rules ruthlessly, mistreating citizens and depriving them of their constitutional rights. James Lydon and Rayford Barnes flee to the Big Bend country to escape persecution. Barnes, professing friendship for Lydon, is really his enemy, seeking an opportunity to doublecross him because Beverly Garland, whom he loved, had promised to become Lydon's wife. On the road the two young men meet Wayne Morris, a killer with a price on his head, and join forces with him. Hoping to get the reward, Barnes tries to kill Morris, but Lydon saves the desperado's life. Barnes escapes and makes his way to John's City, where he is taken prisoner by the police. As a prisoner, Barnes kills Naiva and another trooper and then informs the brutal police that Lydon had committed the killings. Lydon is caught and brought to trial on a murder charge. At the trial, Morris makes a surprise appearance and testifies for the defense to the effect that it had been Barnes who had committed the crime and that Lydon had refused to pull the trigger of his gun on Paiva because Paiva had refused to defend himself. The judge is convinced that Morris had told the truth, and the jury acquits Lydon and holds Barnes for the killings. In due time the rule of the carpetbag administration is ended by the votes of the people and the Texans are once again free men. Lydon and Beverly decide to marry.

Vincent M. Fennelly produced it, and Thomas Carr directed it, from a screenplay by Geoffrey Homes, based on a novel by Clifton Adams.

The picture is suitable for children whose parents do not object to their seeing a film that contains so much shooting and brutality.

"The Unconquered"

(Albert Margolies, June; time, 55 min.)

This is an extraordinarily moving documentary feature. But its short running time, and theme—the story of blind and deaf Helen Keller—limit it to a supporting feature position in the general market. In the art house circuit, however, the story of this dauntless 74-year-old woman should be a big success.

In clear and precise detail, the release of Miss Keller from her isolation of sound and sight, and the depiction of her contemporary activities, are shown through old photographs and private films, newsreel clips and fresh documentary scenes. Enhanced with a narration by Katherine Cornell, the film touches one's heart, not with bathos, but through the courage of this remarkable woman, the sincere devotion of her two companions and teachers, and the plight of those who are similarly afflicted. During a visit by Miss Keller to a home for those who are blind, deaf and dumb, the narration grips one's emotions with the comment ". . . and I cried because I had no shoes—until I met a man who had no feet." Another scene that will bring a lump to the viewer's throat is where Miss Keller meets a woman in New Zealand who, too, lacked the use of eyes, ears and throat. The happiness of this afflicted woman at a meeting with Miss Keller and the latter's spontaneous kiss are examples of the naturalness and warmth that fills this documentary.

Nancy Hamilton produced it, and James Shute wrote the commentary. It is an inspiring picture, one that should be seen by every one.

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A GREAT MEDIUM BECOMES GREATER

New advances in the techniques of CinemaScope photography and high fidelity stereophonic sound, and the application of this technical progress to the new lineup of top pictures being produced by 20th Century-Fox, were unveiled to industry people and the press on Tuesday of this week in highly impressive demonstrations held simultaneously at the Roxy Theatre, in New York, and the Boulevard Theatre, in Los Angeles.

Shown at the demonstrations was a specially prepared 75-minute film, narrated by Darryl F. Zanuck, 20th-Fox's production chief, and highlighted by scenes from six of the company's forthcoming CinemaScope pictures, which have been or are being photographed with newly-perfected CinemaScope camera lenses developed by Bausch and Lomb.

The film, which is now in the process of being shown to similar trade and press groups throughout the United States and foreign countries, was divided in two parts. The first part featured a graphic illustration of the four-track high-fidelity magnetic stereophonic sound system, and gave a side-by-side comparison of the superiority of stereophonic magnetic sound as against one-track optical sound.

The second and larger portion of the film was devoted to the unfolding of footage from the forthcoming pictures, which demonstrated clearly the striking capabilities of the new camera lenses in bringing greater clarity of image, increased depth of focus and an improved sense of audience participation to the CinemaScope process.

The side-by-side comparison of four-track magnetic stereophonic sound and single-track optical sound proved conclusively that the magnetic stereophonic sound is vastly superior. Similar scenes using both sound systems were shown, and in each case the stereophonic sound added substantially to the illusion of reality, not only because the sound comes from the visual source on the screen, but also because it has a life-like reproduction in tonal quality. After listening to this comparative test, one cannot help but be fully convinced that magnetic stereophonic sound makes it possible for the movie-goer to receive a truly natural impression of recorded sounds, which in turn helps to make him feel that he is a part of the action on the screen.

There is a world of difference between magnetic stereophonic sound and the old optical sound. The stereophonic sound is rich in overtones, has body, and one gets a thrill out of it. The optical sound, by comparison, is lifeless. In the opinion of this paper, every exhibitor who can possibly afford the four-track magnetic stereophonic sound system should install it, for it will enable him to present CinemaScope productions as they are intended to be exhibited. More-

over, it will add immeasurably to his patrons' enjoyment of the pictures, for it will give them something new, different and thrilling in sound and sound effects.

The fascinating part of the demonstration reel was the marked improvement in CinemaScope photography, made possible by the series of new combination "taking" lenses developed by Bausch and Lomb. These lenses range in focal length from 13 mm. to 152 mm. inclusive (or in terms of horizontal field angles from 122 degrees to 18 degrees), and each is a very highly precision made lens, with the objective and anamorphic lenses tied together into one unit whereby both the elements focus together.

The new lenses have many important attributes, among which are:

(a) Very markedly improved resolving power, assuring greater clarity of images on the screen. For example, in numerous scenes from "Broken Lance" and "Untamed," where the characters are in a medium shot in the foreground, one can see the mountains, which range from 15 to 26 miles distant, clearly in the background. In different scenes from "The Egyptian," "A Woman's World," "There's No Business Like Show Business" and "Garden of Evil," the characters in the background, even when approximately 150 feet from the camera, are not shapeless and faceless blurs but are at all times as clearly in focus as the characters in the foreground.

(b) Better depth of field, adding further to the illusion of depth and bringing about increased audience participation.

(c) Better flatness of field — that is, the fuzziness noticeable at the extreme edges of the screen has been eliminated, and the entire picture is now sharp and clear.

(d) Improved corrections of optical aberrations, particularly lateral distortion. If any one enters or leaves the scene on either side of the screen, the image size does not change or become distorted as it did in the past.

(e) A very much improved mechanical mounting that makes the objective lens and the anamorphic components simultaneously adjustable from a single control. This in turn makes for simplification of operation, particularly in follow shots and the like, and contributes a substantial improvement in picture quality since it reduces the possibility of error by the cameraman in setting the lens system for distance. It serves also to reduce production costs by eliminating expensive retakes.

In short, the assortment of new lenses in different focal lengths provides the director and cameraman with a completely flexible photographing medium, enabling them to choose the optimum photographic

(Continued on back page)

"The Royal Tour of Queen Elizabeth and Philip"

(20th Century-Fox, June; time, 96 min.)

Photographed in CinemaScope and in Eastman Color, this is a fascinating documentary feature that covers the highlights of the recent 50,000-mile tour of the Commonwealth taken by Britain's Queen and her consort. The picture literally takes one on a world tour with the royal couple, from the time of their departure from London Airport last November to their triumphant return up the Thames River six months later, after many warm and exciting scenes of welcome in such far-flung locales as the Fiji Islands, Tonga, New Zealand, Australia, the Cocoa Islands, Ceylon, British Southwest Arabia, Uganda, Malta and Gibraltar.

What makes the picture fascinating are the magnificent panoramic views of the great variety of colorful places visited by the royal couple, the pageantry of the receptions, and the strangeness of the scenery and the local customs. The native dances in Fiji, Tunga and Africa; the ruined cities of Ceylon, its temples, elephants and exotic dancers; the trip through the Suez Canal; the arrival at Malta of the *Brittania*, the royal yacht, and the rendezvous with the Royal Navy; the royal couple's reunion with their two children, Prince Charles and Princess Anne, aboard the *Brittania* at Tobruk; the family visit to Gibraltar, where the youngsters gleefully feed the famous Barbary apes; the joyous homecoming to Buckingham palace — all this had been presented with dignity and showmanship, and with frequent touches of human interest.

Just how big an attraction this documentary film will prove to be with American audiences is not easy to predict, but those of you who did well with the Coronation films should do as well with this one.

It was produced by British Movietone News, under the supervision of Sir Gordon Craig.

"The Outcast" with John Derek and Joan Evans

(Republic, Oct. 1; time, 90 min.)

In spite of the fact that the plot elements are familiar, "The Outcast," photographed in the Trucolor process, is a better-than-average western that should satisfy the desires of the outdoor fans. Its story about a bloody feud between a young cowboy and his crafty uncle has a full measure of violent and exciting action, with plenty of gun play and killings. Worked into the grim plot, however, is an agreeable romantic interest. John Derek is virile and believable as the vindictive young cowhand who declares war on his predatory uncle, played competently by Jim Davis. Joan Evans is appealing as the young girl who falls in love with Derek and finally induces him to settle down in peace. The direction is capable and the color photography good:—

After an absence of several years, Derek returns to the rough cattle town of Colton, Colorado, determined to regain his heritage, the wealthy Circle C Ranch, stolen from him by Jim Davis, his uncle. Among those who are affected by Derek's arrival are Frank Ferguson, a local rancher, whose hatred for Derek's family included Derek himself; Joan Evans, Ferguson's spirited daughter; and Catherine McLeod, Davis' innocent fiancée, who had just arrived from Virginia to marry him. Derek's first move is to hire a group of thugs headed by Bob Steele, who help him

to seize the Newmark ranch, which Davis had appropriated illegally seven years previously, after the mysterious disappearance of its original owner. Steele's men round up all the Circle C cattle found on the Newmark range and rebrand them with Derek's own mark. The situation flares into violence when Steele kills a Circle C lineman. Derek's men outfight the Circle C crew, but they go over to the other side one by one after being bribed by Davis. In the events that follow, Derek's cattle, along with Ferguson's herd, are stolen. Derek, wounded in a gun battle, is unable to stop the Circle C gang from recapturing the Newmark range. Ferguson, though bitter against Derek because of Joan's interest in him, joins up with him in the fight against Davis. After much blood is shed, and after one of Ferguson's sons is killed, the feud between Derek and Davis comes to an end when the latter is shot dead by Taylor Holmes, an elderly but unscrupulous lawyer, who had been doublecrossed by Davis after helping him to forge the will that deeded him the Circle C Ranch. Holmes himself dies from a bullet wound inflicted by Davis. Catherine, disillusioned by the brutality of her late fiancé, returns to Virginia, and Derek, sickened by the slaughter, settles down in peace with Joan as his bride.

It was produced by William J. O'Sullivan, and directed by William Whitney, from a screenplay by John K. Butler and Richard Wormser, based upon an Esquire Magazine story by Todhunter Ballard.

Doubtful entertainment for children, not only because of the brutality, but also because of the poor ethical values.

"The Outlaw Stallion" with Phil Carey, Dorothy Patrick and Billy Gray

(Columbia, July; time, 66 min.)

A satisfactory wild-horse program melodrama, photographed in Technicolor. But because it is somewhat similar to "Black Horse Canyon," the Universal-International release, in that each deals with wild horses and with the attempts of villainous characters to lay their hands on a spirited stallion, it is well to caution the exhibitors not to play the two pictures close together. Besides, this picture is not as good as "Black Horse Canyon," which has a story that is more human; the action in "The Outlaw Stallion" is brutal and deals mostly with villainous acts. The most exciting parts of the picture are the fights between a black and a white stallion. The performances are generally competent, with Billy Gray outstanding as a ranch boy who takes a fancy to the white stallion and is victimized by the villains. The beautiful outdoor scenery, enhanced by the fine color photography, is pleasing to the eye:—

In a remote section of Utah, set aside as a preserve for wild horses, a beautiful white stallion leads the herds. Roy Roberts, head of a gang of horse-runners, makes an unsuccessful effort to capture the animals and causes a stampede that nearly results in the trampling to death of Dorothy Patrick, a young widow, and Billy Gray, her son. Posing as strangers looking for ranch property, Roberts and his gang accept Dorothy's invitation to dinner at her ranch, where they meet Phil Carey, the local veterinarian, who becomes suspicious of them. Carey loves Dorothy and wants to marry her, but she is worried because Carey keeps on encouraging Billy to capture the white stallion; Dorothy could not forget that Billy's

father had been trampled to death by a wild horse. Roberts and his men set up traps and use a spirited black horse to take away the white stallion's leadership. This leads to a fierce battle between the two stallions, with the white one emerging victorious and being saved by Billy after it steps into quicksand. Billy leads the horse back to the ranch and Roberts offers to help him break in the animal. Later, when Billy is dragged by the horse, Dorothy, playing right into Roberts' hands, gives the animal to him. Billy tries to prevent Roberts from taking the horse away, and Carey comes to his aid. Dorothy becomes infuriated and accuses Carey of trying to ruin her life by siding with Billy. Meanwhile Roberts takes the horse to his hideout. That night Billy sneaks away to Roberts' camp and arrives there just as the gang loads illegally caught horses into huge vans. The boy is captured and held prisoner, and his mother, too, is held when she follows him. Finding mother and son gone from the ranch, Carey enlists the aid of the sheriff and, after a dangerous struggle, succeeds in capturing the gang and in rescuing Dorothy and Billy. It all ends with Dorothy forgiving Carey and promising to marry him.

Wallace MacDonald produced it, and Fred F. Sears directed it, from a story and screenplay by David Lang. Family.

"Return to Treasure Island" with Tab Hunter and Dawn Addams

(United Artists, July; time, 75 min.)

Photographed in PatheColor, this adventure concoction is just another program picture, but it should get by with the indiscriminating action fans. Those who are inclined to be somewhat selective in their screen entertainment probably will find it wearisome, for the plot is totally lacking in subtlety, the direction is ordinary, and the performances barely adequate. Female 'teen-agers may be drawn to the box-office by the popular Tab Hunter, and their male counterparts will not find it difficult to look at Dawn Addams, a shapely blonde who makes the most of her physical attributes. The color photography, which enhances the scenic backgrounds, gives the picture some added value:—

Dawn, a descendent of Jim Hawkins, the famous pirate, and owner of an old treasure map, is tricked into accompanying Porter Hall, a former archeology professor, to Treasure Island in the belief that he wanted to gather material for a book he is writing. Once on the island, Hall makes it clear that he was concerned only with the finding of the buried treasure and he tries to get the map out of Dawn's hands. Before he can do so, however, he is confronted by James Seay and his gang of cut-throats, who, too, were after the treasure. Dawn manages to elude both her adversaries and, as she runs along the beach looking for a hiding place, she is rescued by Tab Hunter, a young archeology student, who had been left for dead on the island months previously, when he was part of a treasure-seeking expedition led by Hall and Seay. Dawn and Hunter become close friends, and she hides the map in his make-shift island home. Despite their hatred for each other, Hall and Seay join forces, ambush the young couple and force them to hand over the map. Fortunately, Dawn had made a copy of the document and, when she and Hunter manage to escape from the crooks, Hunter, by de-

ciphering the clues on the map, locates the treasure in a mountain cave. The crooks follow closely on their heels and a bitter battle ensues for possession of the treasure, with Seay and Hall trying to doublecross one another. The battle ends with Seay shooting Hall dead while he himself is dying from wounds received in the fight. Only Dawn and Hunter remain to enjoy the treasure, and they sail away with it, looking forward to a happy and prosperous life together.

It is a World Films presentation, written and produced by Aubrey Wisberg and Jack Pollexfen. It was directed by E. A. Dupont.

Unobjectionable morally.

"Young Wives Tale" with Joan Greenwood, Nigel Patrick and Audrey Hepburn

(Allied Artists, no rel. date set; time, 78 min.)

This is supposed to be a domestic comedy, but the laughs are few and far between. It was produced in England, and none of the players is well known in this country, with the exception of Audrey Hepburn. She, however, appears in a part that is of no consequence. The action deals with the domestic troubles of two married couples and the misunderstandings that arise when kisses are exchanged between opposite mates. In the end, of course, the misunderstandings are patched up and peace prevails. It will be a mistake for either Allied Artists or the exhibitors to play up Miss Hepburn's name since her part is, as said, inconsequential. The black-and-white photography is just fair:—

Due to the post-war housing shortage in London, Nigel Patrick and Joan Greenwood share an apartment with Derek Farr and Helen Cherry, another married couple. Patrick, a playwright, is unable to concentrate and, while Joan does her housework, they quarrel frequently. Farr and Helen work all day and see little of each other. Fabia Drake, the maid who cares for Helen's little daughter, quits her job because of her refusal to cope with Joan's child. Matters become desperate when Joan has to care for both children but the problem is eased when Helen finds another nurse. Despondent after another quarrel with her husband, Joan tells Bruce Middleton, a friend, that she needs cheering up. He gives Joan a few drinks and she becomes tipsy. Middleton kisses her just as Farr walks in. Farr lectures Joan on her behavior, but he, too, falls under her spell and kisses her. This time Patrick walks in and witnesses the kiss. Indignant, he walks out. At the same moment the new nurse walks in and, seeing Joan and Farr embracing again, assumes that they are husband and wife. On the following morning, Farr and Joan tell Helen what had happened. She receives the news calmly. When Patrick comes home he is asked to pose as Helen's husband lest the nurse give her notice. Patrick objects and decides to leave for good. He goes up to his room where Audrey Hepburn, a young typist who lived in the house, hears his story and sympathizes with him. Patrick kisses Audrey just as Joan walks in. After another quarrel, Joan and Patrick agree to make a fresh start. Later, when the nurse sees Patrick and Joan embracing, she upbraids her for being an unfaithful wife. Both give the nurse a piece of their minds as she walks out, but as a result of her departure peace once again prevails in the household.

Victor Skutezky produced it, and Henry Cass directed it, from a screenplay by Ann Burnaby.

Adult entertainment.

condition for maximum audience participation, greatest depth and dramatic value. The effectiveness of this new freedom was graphically depicted in the exceedingly fine pictorial quality of the different scenes shown at the demonstration.

Preceding the demonstration in New York, Al Lichtman, 20th-Fox's distribution chief, made it clear to the exhibitors that the advances made in CinemaScope photography in no way affects the anamorphic projection lenses that have been bought by the theatres.

A most interesting part of the demonstration, as well as an obvious answer to Paramount's VistaVision, was the footage that showed a comparison of the standard 1.33 to 1 aspect ratio, the Paramount-recommended 1.85 to 1 ratio, and CinemaScope's 2.55 to 1 ratio. Needless to say, the panoramic sweep of the CinemaScope aspect ratio was by far more impressive.

Although the demonstration did not include a comparison of VistaVision photography and the new CinemaScope photography, this observer ventures the opinion that both are about equal in sharpness and clarity, with CinemaScope having the edge because of its exciting panoramic effects.

Aside from pointing up the impressive gains made in CinemaScope photography and the superiority of 4-track magnetic stereophonic sound, the demonstration reel served also as a super-trailer for 20th-Fox's forthcoming CinemaScope productions. The highly entertaining and lavish scenes shown from pictures either completed or now in production, coupled with the list of twenty-five novels, original scripts and plays referred to by Mr. Zanuck in the film as part of a \$55,000,000 production program that will be undertaken by the company during the next twelve months, left the exhibitors in the audience visibly impressed with the fact that 20th-Fox is endeavoring to offer them and the public the greatest array of boxoffice attractions ever lined up in the history of any major studio.

In addition to the pictures already mentioned, the following is a list of the story properties slated for CinemaScope production:

Novels: "Black Widow," "Desiree," "The Racers," "The Prince of Players," "A Man Called Peter," "The Left Hand of God," "Lord Vanity," "The Tall Men," "Tigrero," "The Enchanted Cup," "Katherine," "The Girl On the Red Velvet Swing," "The Wandering Jew," "The Man Who Never Was" and "The Greatest Story Ever Told."

Original Scripts: "The Gun and the Cross," "Jewel of Bengal," "Sir Walter Raleigh," "Queen of Sheba," "Alexander the Great," "Pink Tights" and "Saber Tooth."

Plays: "Carmen Jones," "Seven Year Itch" and "The King and I."

To further point up to the exhibitors that the CinemaScope product supply will be ample and important in the coming months, Mr. Zanuck mentioned also the numerous CinemaScope pictures either in production or in preparation by other studios.

Mr. Zanuck concluded his narration with the following statement:

"We at 20th Century-Fox will continue to fight for the best in entertainment. We refuse to settle for something secondary, or something somebody claims is almost as good as CinemaScope. We believe the theatre-goers of the world, if they are to continue

to patronize American motion pictures, are entitled to the best. This great industry was not built by timid men, or by those who were willing to compromise on half measure.

"This then is the story of 20th Century-Fox. The story of the company that took the greatest gamble in theatrical history at a time when the motion picture industry was at its lowest ebb. This is the story of the company that created for theatre-goers throughout the world the new-look in motion pictures. However, no matter how you look at it, it has all the ingredients of a success story. A dark, uncertain beginning — a struggle for existence against unfair odds — a triumphant climax — a happy ending — and what is more important — a bright future."

Mr. Zanuck's remarks are more than mere words — they have been and are being backed up by deeds. From the time it first acquired CinemaScope about one and one-half years ago, 20th Century-Fox has expended millions of dollars and has spared no effort to perfect the process and establish it on a firm and durable basis. No small problem, of course, was the need for an adequate supply of anamorphic lenses for both production and exhibition, as well as the mass production of other equipment needs, particularly large-size screens. This vast undertaking, as most of you know, was financed solely by 20th-Fox. And to back up its confidence in CinemaScope, the company, long before public acceptance of the medium, converted its entire production of important pictures to that process. Now, to further demonstrate its complete faith in CinemaScope and in the future of the motion picture industry, the company is raising its production output for the next twelve months with a \$55,000,000 program.

When one contrasts this confident attitude with the cautious attitude of Paramount, which, despite the grandiose claims it is making for VistaVision, has curtailed its production activities, Mr. Zanuck's comment about this industry not being built by "timid men" becomes understandable.

THEY LIKED IT

That the exhibitors, attending the CinemaScope demonstrations were highly enthused by what they had seen can be gleaned from some of the following typical comments:

Wilbur Snaper, National Allied: "Very encouraging."

Leo Brecher, President, MMPTA: "What I have just seen convinces me that CinemaScope is certainly the most effective way of providing better entertainment. This is a finished work and I was terrifically impressed with the result of the new lens and particularly with the depth, perspective, and the realistic reproduction by the stereophonic sound system."

Walter Reade, President, TOA: "Extremely impressive."

R. J. "Bob" O'Donnell, Interstate Circuit: "Great, great technical advances. Greatest lineup of pictures in the history of 20th Century-Fox."

Sam Goodman, Century Circuit: "What they have shown today is tremendous."

J. J. Rosenfield, Spokane, Wash.: "The pictures shown look better than anything I've yet seen, and the future program of productions the most ambitious. More important, the story selections indicate sure-fire boxoffice values."

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

HARRISON'S REPORTS

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXVI****SATURDAY, JULY 3, 1954****No. 27****THIRTY-FIVE YEARS**

Since anniversary celebrations seem to be the fad this year, HARRISON'S REPORTS might as well join the parade and celebrate its thirty-fifth anniversary, for it was on July 5, 1919 that the first issue was published.

When I stated in that very first issue that "film advertising will under no circumstances be accepted, this to remain the permanent policy of the paper," many exhibitors were skeptical; they felt that the paper would either accept advertising within a few months or cease publication for lack of revenue.

That I never deviated from this declaration of principle and succeeded in establishing HARRISON'S REPORTS on a solid and durable basis are facts that are well known to this paper's subscribers, many of whom have been on the mailing list throughout the thirty-five years of its existence.

But the success of HARRISON'S REPORTS was not attained without a struggle. In the early years, the producer-distributors were very hostile. Most of them would not show me their pictures, and some of them even went so far as to bar me from their projection rooms. As I recall, the first one to bar me was Dick Roland, at that time president of Metro, before it was bought out by the late Marcus Loew. The second was Fred Warren, at that time head of Producers Distributing Corporation. In each case I wrote an editorial in HARRISON'S REPORTS, as those of you who have been subscribing from the very beginning well remember, condemning the discrimination and urging the subscribers to protest. The response was overwhelming; letters of protest poured in, exhibitor conventions passed resolutions condemning the action taken against me, and before long both Warren and Roland were compelled to lift the ban.

I well remember the hardships of the first few years, particularly the first year, when I had no renewal subscriptions and had to depend entirely on the receipts from new subscriptions. What made things extremely difficult was that my limited capital had been spent in equipping the office and in stocking up with paper.

Progress during the first four years was very slow, mainly because of the hostility of many film salesmen who, to combat the bad reviews I gave to their pictures, and to offset the pitiless publicity I gave to their companies' unscrupulous practices, did not hesitate to say anything that would poison the minds of the exhibitors against me and my paper. I must admit that, as a result of this villification and slanderous abuse, I often became so discouraged that I felt like giving up the effort. Fortunately, however, I never

lost my faith in the good judgment and fairness of the exhibitors; I firmly believed that if I rendered them the proper service—if my picture reviews were accurate, and if I did not hesitate to deal fearlessly with their problems in the editorial columns, they could not help but recognize the sincerity of my efforts and would support me with subscriptions. And that is exactly what happened. In September of 1944, I exerted greater efforts in a series of circularization campaigns and within six months doubled the subscription list, adding to it as the years went by.

Today, I am happy to say, HARRISON'S REPORTS enjoys the confidence and good will, not only of the exhibitors, but also of the distributors themselves. The old hostility has disappeared, for they know that if some of their pictures or policies receive harsh treatment in these columns, it is at least a fair treatment that is based on facts. They know also that if an error of mine—and I do honestly make them at times—is called to my attention, I correct it without hesitation.

Publishing a paper has its ups and downs, of course, but the toughest time that I experienced was in the fall of 1920, when I published a series of articles analyzing the old First National Company franchises. I did not approve of the methods employed by the home office, and the subfranchise agreement was, in my opinion, so one-sided that I warned the exhibitors against subscribing to it. This stand hurt me considerably for a short time, because the owners of the company—the franchise holders—were exhibitors, and it was not difficult for them to make other exhibitors believe that it was a sacrilege on my part to criticize an exhibitor organization.

For about two months I continued to receive cancellations, but once again I comforted myself in the belief that I was right and that the exhibitors, upon finding out that my crusade was justified, would not only renew their subscriptions but would urge others to subscribe. And that, too, is exactly what happened.

First National, as some of you may remember, broke up as a result of mismanagement and of politics. It had a chance to become the most powerful film company in the business, but selfishness and greed, and complete disregard of the interests of the small exhibitors, whom it was supposed to protect, killed those chances.

Some of the other interesting events in which I have either been a witness or taken part over the past thirty-five years include the following:

(1) The Cleveland Convention in 1920, in which MPTOA was formed.

(Continued on back page)

"Garden of Evil" with Gary Cooper, Susan Hayward and Richard Widmark

(20th Century-Fox, July; time, 100 min.)

Adventure, suspense, violence and romance have been blended effectively in this outdoor CinemaScope melodrama, which has been photographed in the Technicolor process. The marquee value of the stars' names, and the merit of the picture itself, should assure good box-office results. Filmed on location in Mexico, and containing sequences that were shot with the new Bausch and Lomb anamorphic camera lenses, the scenic background of Mexican jungles, deserts, ancient villages and vast mountain ranges are nothing short of breathtaking and are alone worth the price of admission. The impact of some of these panoramic outdoor scenes is overpowering, and it adds much to the mood of the tense story, which deals with the reactions of greed, lust and self-sacrifice displayed by four men when they agree to accompany an attractive woman back to an isolated gold mine in hostile Indian country to rescue her trapped husband. Their extreme peril as they travel over difficult mountain trails, their distrust of each other, and their danger from stalking Indians, hold the spectator in tense suspense throughout. The direction is expert and the acting exceptionally good:—

Headed for the California gold fields in 1850, Gary Cooper, a former Texas sheriff, Richard Widmark, a philosophical card sharp, and Cameron Mitchell, a swaggering young gunman, find themselves stranded in a little Mexican seaport town when their boat puts in for repairs. The three are strangers to one another and get acquainted while sitting in a saloon. They are suddenly approached by Susan Hayward, a distraught and disheveled but beautiful American woman, who offers to pay them handsomely to escort her across dangerous Indian country, back to her gold mine, where her husband is imprisoned by a cave-in. They agree to accompany her, and so does Victor Mendoza, an evil looking Mexican. The long and difficult trek is marked by incidents of violence and suspicions, and even lust, with each of the men suspecting the others of conspiring to steal Susan's mine or her love. Meanwhile Susan plays one against the other and keeps the upper hand with a ready pistol. Upon reaching the mine, the men rescue Hugh Marlowe, Susan's husband, who is left with a fractured leg. Susan is tender to Marlowe, but he is bitter toward her, voicing suspicions about how she had met the four men and accusing her of returning solely for the gold's sake. While Cameron and the Mexican greedily load bags of gold for themselves, Cooper discovers evidence revealing the presence of Indians. He takes charge of the situation and sees to it that the entire party leaves the mine under cover of darkness. In the events that follow, they are stalked by the Indians who pick them off one by one until only Susan, Cooper and Widmark remain as survivors. The three make a final dash to escape from the Indians and, upon reaching a narrow mountain pass, Widmark remains behind and sacrifices his life to hold back the savages while Susan and Cooper, new genuinely in love, escape in safety to start life anew.

Charles Brackett produced it, and Henry Hathaway directed it, from a screenplay by Frank Fenton, based on a story by Fred Freiberger and William Tunberg.

Unobjectionable morally.

"Susan Slept Here" with Dick Powell and Debbie Reynolds

(RKO, July; time, 98 min.)

A good romantic comedy, photographed in the Technicolor process. It is a sort of bedroom farce, but because the sex angle is inoffensive and quite innocent, the picture may be deemed to be suitable for the family trade. The action provokes laughter almost all the way through. Debbie Reynolds does well in her part, and so does Dick Powell, although his face is beginning to show the signs of age, making him unsuitable for romantic roles. But he undoubtedly will get by this time. One's interest is held well throughout, except in the dream sequence, where the action slows up considerably. The direction is good, and the color photography excellent:—

Recalling that their friend Dick Powell, a successful screenwriter, wanted an opportunity to study a juvenile delinquent, Horace McMahon and Herb Vigran, policemen, deliver to him Debbie Reynolds, whom they had just picked up and who faced a term in reform school. Since it was Christmas Eve, the officers thought that it would be nice if

Debbie stayed with Powell and with Glenda Farrell, his secretary, until after the holidays. Powell, in a hurry to keep a date with Anne Francis, his girl-friend, finds himself stuck with Debbie when he is unable to locate Glenda to take her off his hands. Meanwhile Debbie suspects his intentions. After Debbie spends a hectic though perfectly innocent night alone with Powell in his apartment, all sorts of complications arise, including a quarrel with Anne. To add to the confusion, the policemen return with orders from their superior to bring Debbie in at once. Powell, feeling sorry for Debbie, hides her from the police and asks his lawyer how he could help her out of her troubles. The lawyer jokingly suggests that Powell marry her, and Powell, taking him seriously, rushes to Las Vegas. After the wedding, Powell leaves Debbie in his Los Angeles apartment and heads for his mountain cabin to work on his latest story. Meanwhile he instructs his lawyer to have Debbie sign annulment papers as soon as she is free of the police. In the whacky events that follow, Debbie decides that she wants to remain as Powell's wife, but when she learns that Anne had gone up to stay at his cabin, she decides to divorce him. By this time, however, Powell comes to the realization that he is in love with Debbie, and her persuades her to continue with the marriage. They settle down to a life of marital bliss, and Anne gives up her pursuit for more promising fields.

Harriet Parsons produced it, and Frank Tashlin directed it, from a screenplay by Alex Gottlieb, based on a play by himself and Steve Fisher. Family.

"Francis Joins the Wacs" with Donald O'Connor and Julia Adams

(Univ.-Int'l, August; time, 94 min.)

If the previous "Francis" pictures have proved enjoyable to your patrons, this one is sure to satisfy them, for it is the best one of the lot. This time Donald O'Connor's misadventures stem from his being called back into service and, through a clerical error, being assigned to a WAC unit. Full advantage has been taken of the comic possibilities offered by such a situation and, judging from the hearty laughter of a sneak preview audience at a New York neighborhood theatre, much of what happens is very funny. A comical twist to the proceedings is the fact that Chill Wills, who is the voice of "Francis," the talking mule, plays the part of a general, and during a war game between the WACS and a male combat unit, the mule completely upsets the general's strategy by barking out ridiculous commands that are dutifully followed by the soldiers, who think that they have heard the general's voice. The story, of course, is completely non-sensical, but those who can relax and accept it for what it is should have themselves a right good time:—

Through a clerical error, O'Connor is called back into service and assigned to a WAC unit. Lynn Bari, the commanding officer, and Julia Adams, a captain, are astonished when he reports for duty, but they arrange for him to serve actively with the unit until a transfer comes through. O'Connor is delighted to discover that Francis, his mule-talking friend, had arranged to get himself assigned to the same company in order to help O'Connor to extricate himself from the mess. In the events that follow, Lynn and Julia find reason to suspect that O'Connor is a spy, deliberately assigned to the unit by Chill Wills, the general, to get a line on the WACS' strategy in their forthcoming war game with a male unit commanded by the general. After numerous incidents, during which several of the principals end up in the psycho ward for observation after encounters with the talking mule, Lynn becomes convinced that O'Connor was not planted by the general and she puts him in charge of the forthcoming maneuvers. Aided by the mule, who steals a copy of the general's plans and who teaches him how to become a camouflage expert, O'Connor outwits the opposing forces at every turn and helps the WACS to win a smashing victory.

It was produced by Ted Richmond, and directed by Arthur Lubin, from a screenplay by Devery Freeman and James B. Allardice, based on a story by Herbert Baker.

Suitable for the family.

"Apache" with Burt Lancaster and Jean Peters

(United Artists, July; time, 91 min.)

Photographed in Technicolor, and brimming with action and excitement, "Apache" emerges as one of the better Indians-versus-whites melodramas. It has all the ingredients needed to make it an outstanding entertainment for the action fans, but it should go over also with the general run of audiences because of the sympathetic treatment that has been given to the story, which, supposedly based on historical fact, deals with a one-man war waged by a rugged and uncompromising Apache brave against the U.S. Army. Burt Lancaster turns in another one of his competent herman portrayals as the fearless Apache warrior who opposes white settlement of the Southwest, and effective dramatic work is done by Jean Peters as an Apache maiden who wins his love and turns him to the path of peace. The picture has a number of thrilling and suspenseful highlights, the most effective being the climax, where Lancaster, in the midst of a fight to the death with the soldiers, lays down his arms when he hears the cry of his wife's new-born child. The direction is sensitive, and the fine color photography adds much to the beautiful outdoor scenery:—

Captured after an unsuccessful effort to break his chief's truce with the Army, Lancaster is put aboard a prison train transporting other Apache warriors to an isolated reservation in Florida. He manages to escape from the train and, in an adventure-filled trek, makes his way across the country back to the Apache reservation, much to the happiness of Jean, who loved him, despite his determination to remain on the warpath. Noticing that the Apaches were being exploited by predatory white men, Lancaster confers with Paul Guilfoyle, Jean's father, on ways and means to combat them, but Guilfoyle, fearing that Lancaster's hot blood might touch off another uprising, sees to it that the Army authorities capture him. Lancaster manages to escape once again, and returns to the reservation to avenge himself on his betrayers, one of whom he believes is Jean. After causing much destruction and havoc, he rides off with Jean as his prisoner to a mountain retreat in the Far West. There he becomes reconciled with Jean, who induces him to settle down and devote himself to corn farming. Their peaceful existence is shattered when an Army unit, led by John McIntyre, finally tracks him down. Lancaster prepares to die a warrior's death as the soldiers close in on him, but in the midst of the battle the cry of Jean's new-born baby is heard. Dropping his weapons, Lancaster starts walking in the direction of the cry. McIntyre, aware that the new-born child had turned Lancaster to the path of peace, orders his soldiers to withdraw.

It was produced by Harold Hecht, and directed by Robert Aldrich, from a screenplay by James R. Webb, based on the novel "Broncho Apache," by Paul I. Wellman.

Suitable for the family.

"Her Twelve Men" with Greer Garson, Robert Ryan and Barry Sullivan

(MGM, August; time, 91 min.)

A very good family entertainment, photographed in AnscoColor. Revolving around a young and pretty widow who takes a job as the only woman teacher in an exclusive school for young boys, the story is a warm, appealing and amusing account of her efforts to overcome the disapproval of the youngsters, and of the manner in which she eventually wins their love and respect. Greer Garson is ideal as the understanding teacher, and the methods she employs to help several of the youngsters overcome their personal problems make for situations that tug at one's heartstrings. The mischievous pranks of the youngsters are good for many chuckles. The story has a pleasing romantic interest in that both Robert Ryan, the school's assistant headmaster, who doubts if Miss Garson is qualified to teach boys, and Barry Sullivan, millionaire father of one of the problem boys, fall in love with her when they realize her fine human qualities. The direction is expert and the color photography fine:—

After the death of her husband, Greer decides to start life anew as a teacher and obtains a position at a fashionable school for boys, headed by Richard Haydn, who gives her a cordial welcome when she arrives. Not so cordial is Ryan, the assistant headmaster, who was genuinely interested in teaching and pupils. He informs Greer that he expects her to handle the boys with competence, not charm. Feeling inexperienced and insecure, Ryan's attitude disturbs Greer. She is put in charge of twelve boys, who

refer to her as "sir," and who openly show their hostility to a woman teacher. Her inability to cope with the boys' pranks, coupled with Ryan's unconcealed impatience, lead her to tender her resignation, but Haydn refuses to accept it. She applies herself to the job with renewed vigor and gradually wins the youngsters' respect and admiration. Complications arise when Tim Considine, problem son of Barry Sullivan, joins the class. Destructive and mean, he is unable to get along with the other boys and a dormitory scuffle with several of them ends with his breaking a leg. Haydn blames Greer for the accident and orders her to accompany the boy back to his home in Houston. Just as she is about to return to the school, Tim, dropping his little-boy bluster, reveals a sudden warmth for her and begs her to stay. Sullivan, too, asks her to stay, and Haydn, to please a wealthy patron, gives the arrangement his blessing. In the days that follow both Tim and his father grow fond of Greer. Meanwhile the boys at school miss her, and her absence brings Ryan to the realization that he is in love with her. All have a new appreciation for Greer when she returns to the school with Tim, and the end of the term finds her romantically pursued by both Ryan and Sullivan. She decides to leave the school for a new life with Tim and his father, but at the last moment she realizes that she is in love with Ryan and decides to remain at the school with him.

It was produced by John Houseman, and directed by Robert Z. Leonard, from a screenplay by William Roberts and Laura Z. Hobson, based on a story by Louise Baker.

Fine for the entire family.

"Ring of Fear" with Clyde Beatty, Pat O'Brien and Mickey Spillane

(Warner Bros., July 24; time, 93 min.)

A good suspense melodrama, set against a fascinating circus background, which is further enhanced by CinemaScope and by WarnerColor photography. Revolving around a homicidal maniac who, to even an old grievance, sets out to wreck the Clyde Beatty Circus, committing acts of sabotage and murder, the action is exciting and thrilling, and keeps one tense from start to finish. At times, however, it is quite grim because of the villain's murderous acts. Worked into the proceedings are colorful circus acts, the most thrilling being the trapeze artists and, of course, Beatty's famous lion-taming stunt while enclosed in a cage with the wild beasts. The picture marks the screen debut of Mickey Spillane, the famed author of crime stories, who, playing himself, does well enough as a sort of detective character who solves the mysterious disasters that befall the circus. Sean McClory is highly effective as the personable but homicidal young man. Pat O'Brien has relatively little to do as the circus' general manager:—

McClory, a homicidal maniac, escapes from a mental institution and, after killing several men to obtain clothes and money, makes his way to the traveling Clyde Beatty Circus, which had once employed him as a ringmaster; he had quit after a quarrel with Beatty. By blackmailing Emmett Lynn, an alcoholic clown, for a past murder, and by supplying him with liquor, McClory forces him to commit successive acts of sabotage against the circus. One such act injures the ringmaster. To solve the mysterious disasters, Beatty calls in Mickey Spillane and Jack Stang, Spillane's detective friend. Meanwhile McClory appears on the scene, ostensibly looking for work, and Beatty offers him the vacant job of ringmaster. Marian Carr, the star aerialist, had once been McClory's sweetheart, but now was happily married to John Bromfield, her partner. Desiring her, McClory instructs the terrorized Lynn to sabotage the trapeze rigging so that Bromfield would fall during the night's performance. The plan fails when Bromfield manages to save himself. Lynn, who was responsible for inspection of the rigging, decides to confess the sabotage to Beatty, but McClory murders him before he can do so. By this time, Spillane uncovers evidence of McClory's guilt and traps him in his trailer. McClory manages to escape, but before fleeing decides to create more destruction by releasing a ferocious tiger from its cage. He then hides out in an empty boxcar on a railroad nearby. Shortly thereafter, the tiger, stalked by Beatty, leaps into the open door of the car. Beatty quickly closes the door, but the train pulls out before he can recapture the animal. McClory's blood-curdling screams are heard as the train speeds on its way.

It was produced by Robert M. Fellows, and directed by James Edward Grant, who wrote the screenplay in collaboration with Paul Fix and Philip MacDonald.

The cruel murders make it unsuitable for children.

(2) The break-up of MPTOA immediately after the entry of Will H. Hays into the industry as a result of the fight between the Jimmy Walker and Sidney Cohen factions.

(3) The advent of talking pictures.

(4) The formation of Allied States Association.

(5) The outlawing of the compulsory arbitration in effect up to 1929.

(6) The ignominious failure of the 5-5-5 Conference as a result of producer manipulation.

(7) The acquisition of a large number of theatres by the producer-distributors, reducing the independent exhibitors to almost complete impotence.

(8) The downfall of William Fox.

(9) The NRA.

(10) Theatre divorcement and the outlawing of block-booking and other predatory trade practices.

(11) The advent of CinemaScope.

I am proud to say that throughout the years HARRISON'S REPORTS has sought to gain the confidence of the exhibitors by a consistent serving of their interests, without resorting to sensational means. It is true that many of its editorials have been strong, calling a spade a spade, but every one of such editorials has been based on truth and has had a worthy motive—to protect those who were abused.

On the masthead of HARRISON'S REPORTS are the words, "A Motion Picture Reviewing Service Devoted Chiefly to the Interests of the Exhibitors," and, "Its Editorial Policy: No Problem Too Big for Its Editorial Columns, if It is to Benefit the Exhibitor." HARRISON'S REPORTS has tried to live up to this declaration of principles one hundred per cent. Whether it has succeeded or not is up to its subscribers to say. Judging, however, from the fact that many of you who first subscribed in 1919 are still subscribers, and that most of you who subscribed in later years renew your subscriptions unfailingly, I take it as evidence that my paper has served and is serving the interests of the exhibitors well.

To those of you who have made and are making it possible for me to carry on, I shall be ever grateful.

THE TODD-AO PROCESS

Last week the Todd-AO process, developed by the American Optical Company with the cooperation of Michael Todd, was unveiled to the trade at the MGM studios, in Hollywood.

The process, which utilizes a 65 mm. film, was demonstrated on a screen 51 feet wide (60 feet along the curve) and 25 feet high. The depth of the curve measured 13 feet at the center. Among the scenes shown were shots of a roller coaster ride; people riding in gondolas in a water carnival in Venice, Italy; a bull fight in Spain; and test shots of the musical "Oklahoma," which will be photographed in this new process.

All the scenes, which were photographed in Eastman Color, were very impressive, particularly the roller coaster shots, which gave one a very noticeable feeling of audience participation; that is, the spectator felt as if he himself was riding in the scenic

railway car. In fact, one gets the same sensation watching these scenes in the Todd-AO process as he does while watching similar scenes in the Cinerama process.

Just how important the Todd-AO system eventually will prove to motion picture exhibition as a whole is hard to tell, for the projection equipment required is still in the development stage and will not be ready for months. It appears, however, that the system will be of little practical value to the general run of theatres, for the projection machines alone will cost approximately \$4,000 each. Add to this the cost of the huge screen and seven-track stereophonic sound equipment, and the total cost for a complete theatre may very well reach or exceed the \$25,000 mark.

At present the Magna Theatre Corporation, which controls the process, is preparing for the shooting of "Oklahoma." How soon the picture will be ready is any one's guess, but when it is finished Magna plans to exhibit it on a road-show basis in about fifty theatres throughout the country. After this, the company plans, through its own "print-down" process, to reduce the large-size picture to standard 35 mm. release prints for showing in regular theatres with standard projection equipment. Just how impressive this technique will be when it is reduced to 35 mm. prints remains to be seen. Assuming that "Oklahoma" will be completed by the end of this year, it undoubtedly will be shown in the specially-equipped theatres throughout 1955 and part of 1956. Hence the 35 mm. versions may not be available until late in 1956 or early in 1957.

All that one can say now is that the Todd-AO system not only looms as a very formidable competitor to Cinerama but is also a great improvement over that process, by reason of the fact that only one camera is needed to photograph the picture, and only one projection machine, located in the regular theatre booth, is required to project the picture. Cinerama, on the other hand, requires three cameras to shoot the picture, and employs three projection machines, set up in special booths that have to be built on a theatre's main floor, to show the picture. Hence Cinerama, aside from being more costly in photography, is much more costly in projection, for it requires, not only more equipment, but also three times as many projectionists. Besides, the three projection booths on the main floor cut into a theatre's seating capacity drastically. Still another fault with Cinerama is that the racket created by the projection machines on the main floor is so great that it is necessary to step up the sound to drown out this noise, with the result that the sound becomes deafening. In the Todd-AO process, the sound volume can be kept at a normal pitch and, even more important, the image projected on the screen, which is as large as that of Cinerama, is one single unit and is free of the dividing lines of the Cinerama image, which is divided into three parts and which results in distortion and jumping action because of the difficulty in keeping the three parts in synchronization.

In short, the Todd-AO system has all the entertainment features that may be found in Cinerama, but is much less costly and much more practical. It is not, however, readily adaptable for use in the general run of theatres.

HARRISON'S REPORTS

Vol. XXXVI

NEW YORK, N. Y., SATURDAY, JULY 3, 1954

No. 27

(Semi-Annual Index — First Half of 1954)

Titles of Pictures	Reviewed on Page	
About Mrs. Leslie—Paramount (104 min.).....	72	
Adventures of Robinson Crusoe— United Artists (90 min.).....	95	
Alaska Seas—Paramount (78 min.).....	15	
Always a Bride—Univ.-Int'l (83 min.).....	91	
Arrow in the Dust—Allied Artists (79 min.).....	62	
Bait—Columbia (79 min.).....	30	
Barefoot Battalion, The—Independent (88 min.).....	94	
Battle of Rouge River—Columbia (71 min.).....	34	
Beachhead—United Artists (90 min.).....	18	
Beat the Devil—United Artists (92 min.).....	38	
Bitter Creek—Allied Artists (74 min.).....	43	
Black Horse Canyon—Univ.-Int'l (81 min.).....	82	
Blackout—Lippert (87 min.).....	66	
Border River—Univ.-Int'l (80 min.).....	7	
Both Sides of the Law—Univ.-Int'l (94 min.).....	10	
Boy from Oklahoma, The—Warner Bros. (87 min.)..	16	
Caine Mutiny, The—Columbia (125 min.).....	96	
Calling Scotland Yard—Paramount (27 min.).....	63	
Captain Kidd and the Slave Girl— United Artists (83 min.).....	91	
Carnival Story—RKO (94 min.).....	52	
Casanova's Big Night—Paramount (86 min.).....	39	
Challenge the Wild—United Artists (69 min.).....	92	
Charge of the Lancers—Columbia (74 min.).....	6	
Command, The—Warner Bros. (94 min.).....	15	
Cowboy, The—Lippert (69 min.).....	12	
Creature from the Black Lagoon—Univ.-Int'l (79 min.)	27	
Crime Wave—Warner Bros. (73 min.).....	12	
Dangerous Mission—RKO (75 min.).....	35	
Demetrius and the Gladiators— 20th Century-Fox (101 min.).....	90	
Desperado, The—Allied Artists (81 min.).....	100	
Dial M for Murder—Warner Bros. (105 min.).....	71	
Dragonfly Squadron—Allied Artists (84 min.).....	39	
Dragon's Gold—United Artists (70 min.).....	19	
Drive a Crooked Road—Columbia (83 min.).....	46	
Drums Across the River—Univ.-Int'l (78 min.).....	78	
Duffy of San Quentin—Warner Bros. (78 min.).....	26	
Elephant Walk—Paramount (103 min.).....	55	
Executive Suite—MGM (104 min.).....	35	
Fangs of the Wild—Lippert (74 min.).....	44	
Fireman Save My Child—Univ.-Int'l (80 min.).....	66	
Flame and the Flesh—MGM (105 min.).....	75	
Forty-Niners, The—Allied Artists (71 min.).....	70	
French Line—RKO (102 min.).....	2	
Genevieve—Univ.-Int'l (86 min.).....	31	
Glenn Miller Story, The—Univ.-Int'l (116 min.)....	6	
Gog—United Artists (85 min.).....	94	
Golden Mask, The—United Artists (88 min.).....	42	
Go, Man, Go—United Artists (82 min.).....	14	
Gorilla at Large—20th Century-Fox (84 min.).....	72	
Gypsy Colt—MGM (72 min.).....	20	
Hell and High Water—20th Century-Fox (103 min.)..	22	
Hell Below Zero—Columbia (90 min.).....	82	
Hell's Half Acre—Republic (91 min.).....	27	
High and the Mighty, The—Warner Bros. (147 min.)	86	
Highway Dragnet—Allied Artists (70 min.).....	18	
His Majesty O'Keefe—Warner Bros. (92 min.).....	3	
Hobson's Choice—United Artists (107 min.).....	94	
Indiscretion of an American Wife—Columbia (63 min.)	72	
Iron Glove, The—Columbia (77 min.).....	51	
It Should Happen to You—Columbia (87 min.).....	11	
Jesse James vs. The Daltons—Columbia (65 min.)....	19	
Jivaro—Paramount (91 min.).....	16	
Johnny Dark—Univ.-Int'l (85 min.).....	91	
Johnny Guitar—Republic (110 min.).....	75	
Jubilee Trail—Republic (103 min.).....	14	
Jungle Man-Eaters—Columbia (67 min.).....	87	
Killers from Space—RKO (71 min.).....	18	
Knock on Wood—Paramount (103 min.).....	55	
Laughing Anne—Republic (91 min.).....	70	
Limping Man, The—Lippert (75 min.).....	2	
Living It Up—Paramount (95 min.).....	71	
Lone Gun, The—United Artists (73 min.).....	58	
Long, Long Trailer, The—MGM (95 min.).....	7	
Long Wait, The—United Artists (93 min.).....	70	
Loophole—Allied Artists (80 min.).....	34	
Lucky Me—Warner Bros. (100 min.).....	58	
Ma and Pa Kettle at Home—Univ.-Int'l (81 min.)....	42	
Mad Magician, The—Columbia (73 min.).....	51	
Magnificent Obsession—Univ.-Int'l (108 min.).....	79	
Make Haste to Live—Republic (90 min.).....	58	
Man With a Million—United Artists (90 min.).....	87	
Massacre Canyon—Columbia (66 min.).....	59	
Men of the Fighting Lady—MGM (80 min.).....	78	
Miami Story, The—Columbia (76 min.).....	59	
Naked Jungle, The—Paramount (95 min.).....	26	
New Faces—20th Century-Fox (98 min.).....	30	
Night People—20th Century-Fox (93 min.).....	44	
Outcast, The—Republic (90 min.).....	102	
Outlaw Stallion, The—Columbia (66 min.).....	102	
Overland Pacific—United Artists (73 min.).....	27	
Paris Playboys—Allied Artists (62 min.).....	42	
Personal Affair—United Artists (82 min.).....	6	
Phantom of the Rue Morgue—Warner Bros. (80 min.)	39	
Playgirl—Univ.-Int'l (85 min.).....	67	
Pride of the Blue Grass—Allied Artists (71 min.)....	50	
Prince Valiant—20th Century-Fox (100 min.).....	55	
Princess of the Nile—20th Century-Fox (71 min.)....	100	
Prisoner of War—MGM (82 min.).....	50	
Racing Blood—20th Century-Fox (76 min.).....	46	
Rails into Laramie—Univ.-Int'l (81 min.).....	50	
Red Garters—Paramount (91 min.).....	22	
Return to Treasure Island—United Artists (75 min.)..	103	
Rhapsody—MGM (115 min.).....	31	
Ride Clear of Diablo—Univ.-Int'l (80 min.).....	22	
Riders to the Stars—United Artists (81 min.).....	11	
Riding Shotgun—Warner Bros. (75 min.).....	43	
Riot in Cell Block 11—Allied Artists (80 min.).....	26	
River of No Return—20th Century-Fox (91 min.)....	66	
Rocket Man, The—20th Century-Fox (79 min.).....	71	
Rose Marie—MGM (104 min.).....	38	
Royal Tour of Queen Elizabeth and Philip, The— 20th Century-Fox (96 min.).....	102	
Saadia—MGM (82 min.).....	2	
Saint's Girl Friday, The—RKO (68 min.).....	46	
Saracen Blade, The—Columbia (76 min.).....	83	
Saskatchewan—Univ.-Int'l (86 min.).....	34	
Scarlet Spear, The—United Artists (78 min.).....	47	
Secret of the Incas—Paramount (101 min.).....	83	
Seven Brides for Seven Brothers—MGM (103 min.)..	90	
She Couldn't Say No—RKO (89 min.).....	10	
Siege of Red River, The—20th Century-Fox (85 min.)	51	
Silver Lode—RKO (80 min.).....	78	
Southwest Passage—United Artists (82 min.).....	59	
Stormy, the Thoroughbred—Buena Vista (45 min.)..	47	
Student Prince, The—MGM (107 min.).....	86	
Tanganyika—Univ.-Int'l (81 min.).....	95	
Taza, Son of Cochise—Univ.-Int'l (79 min.).....	14	
Tennessee Champ—MGM (72 min.).....	30	
This Is Your Army—U.S. Army (72 min.).....	95	
Three Coins in the Fountain— 20th Century-Fox (102 min.).....	79	
Three Young Texans—20th Century-Fox (78 min.)..	10	
Top Banana—United Artists (100 min.).....	19	
Unconquered, The—Margolies (55 min.).....	100	
Untamed Heiress—Republic (70 min.).....	67	
White Fire—Lippert (87 min.).....	23	
Witness to Murder—United Artists (83 min.).....	62	
World for Ransom—Allied Artists (82 min.).....	38	
Yankee Pasha—Univ.-Int'l (84 min.).....	43	
Yellow Tomahawk—United Artists (82 min.).....	74	
Young Wives Tale—Allied Artists (78 min.).....	103	

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

- 5414 Loophole—Sullivan-MaloneMar. 28
5410 Pride of the Blue Grass—Bridges-MilesApr. 4
5404 Arrow in the Dust—Hayden-GrayApr. 25
5424 The Forty Niners—ElliottMay 9
5419 Bowery Boys Meet the Monsters—
Gorcey-HallJune 6
5426 The Desperado—Wayne MorrisJune 20
5432 The Weak and the Wicked—British-made ..July 18
5409 Return from the Sea—Sterling-BrandJuly 25
5417 Security Risk—Ireland-MaloneAug. 8
5412 Killer Leopard—Johnny SheffieldAug. 22
5420 Jungle Gents—Bowery BoysSept. 5
5427 Two Guns and a Badge—Wayne Morris ...Sept. 12

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

- 629 Jesse James vs. The Daltons (3-D)—
King-LawrenceApr.
638 Drive a Crooked Road—Rooney-FosterApr.
634 The Iron Glove—Stack-TheissApr.
641 The Miami Story—Sullivan-AdlerMay
635 Massacre Canyon—Carey-TotterMay
640 The Mad Magician—Price-MurphyMay
633 The Saracen Blade—Montalban-St. JohnJune
Jungle Man-Eaters—WeissmullerJune
Black Eagle—reissueJune
636 Indiscretion of An American Wife—Jones-Cliff ..July
649 Hell Below Zero—Ladd-TetzelJuly
The Outlaw Stallion—Carey-PatrickJuly

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

- 5311 Fangs of the Wild—Chaplin, Jr.-DeanApr. 2
5310 Heat Wave—Nicol-BrookeApr. 16
5328 Monster from the Ocean Floor—
Kimbell-WadeMay 21
5308 The Cowboy—DocumentaryMay 28
5329 River Beat—Kirk-BentleyJune 11
5327 The Big Chase—Chaney-Langan-Jergens ...June 18
5326 Paid to Kill—Dane ClarkJune 27
5404 Silent Raiders—Bartlett-LyonJuly 16
5405 Thunder Pass—Clark-Patrick-DevineJuly 23
5401 The Unholy Four—Paulette GoddardAug. 6
5402 Deadly Game—Bridges-SilvaSept. 3
5403 A Race for Life—Conte-AldonOct. 11
5323 The Siege—Special castnot set
5330 Terror Ship—William Lundigannot set

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 419 Gypsy Colt—Bond-Dee-CorcoranApr.
420 Rhapsody—Taylor-GassmanApr.
423 Executive Suite—all-star castApr.
421 Flame and the Flesh—Turner-AngeliMay
427 Prisoner of War—Reagan-MartinMay
424 The Student Prince—Blyth-Purdum (C'Scope).June
425 Men of the Fighting Lady—Johnson-Pidgeon ...June
430 Gone With the Wind—reissueJuly
427 Valley of the Kings—Taylor-ParkerJuly
429 Her Twelve Men—Garson-RyanAug.
426 Seven Brides for Seven Brothers—
Powell-Keel (C'Scope)Aug.
430 Brigadoon—Kelly-Johnson-Charisse (C'Scope) .Sept.
428 Betrayed—Gable-Turner-MatureSept.
Rogue Cop—Taylor-LeighOct.
Beau Brummell—Granger-TaylorOct.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5316 Casanova's Big Night—Hope-FontaineApr.
5351 Javanese Dagger—
English-made featurette (27 m.)May
5352 Falstaff's Fur Coat—
English-made featurette (27 m.)May
5353 The Missing Passenger—
English-made featurette (27 m.)May
5354 The Final Twist—

- English-made featurette (27 m.)May
5355 The Sable Scarf—
English-made featurette (27 m.)May
5356 Present for a Bride—
English-made featurette (27 m.)May
5317 Elephant Walk—Taylor-AndrewsJune
5318 Secret of the Incas—Heston-SumacJune
5325 The Greatest Show on Earth—reissueJuly
5319 Knock on Wood—Kaye-ZetterlingJuly
5320 Living It Up—Martin & LewisAug.
5321 About Mrs. Leslie—Booth-RyanAug.
Rear Window—Stewart-KellyAug.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 412 Carnival Story—Baxter-CochranApr.
411 The Saint's Girl Friday—HaywardApr.
473 Mr. Blandings Builds His Dream House—reissue .Apr.
474 They Won't Believe Me—reissueApr.
493 Pinnochio—reissueApr.
475 The Spanish Main—reissueMay
476 Badman's Territory—reissueMay
413 Silver Lode—Payne-Duryea-ScottJune
414 Sins of Rome—Foreign-madeJune
477 The Thing—reissueJune
478 Stations West—reissueJune
Susan Slept Here—Powell-Reynolds-FrancisJuly
The Big Rainbow—Russell-RolandJuly
Son of Sinbad—Robertson-ForrestJuly
479 Gunga Din—reissueJuly
480 Lost Patrol—reissueJuly
351 Hans Christian Andersen—KayeJuly

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5301 Flight Nurse—Leslie-TuckerMar. 1
5302 Geraldine—Carroll-PowersApr. 1
5325 Untamed Heiress—Judy CanovaApr. 12
5303 Jubilee Trail—Ralston-Leslie-TuckerMay 15
5304 Hell's Half Acre—Corey-KeyesJune 1
5305 Laughing Anne—Lockwood-CoreyJuly 1
5306 Make Haste to Live—McGuire-McNally ...Aug. 1
5307 Johnny Guitar—Crawford-HaydenAug. 23
5308 The Outcast—Derek-EvansOct. 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 411 Prince Valiant—Wagner-Leigh (C'Scope)Apr.
412 The Rocket Man—Ritter-Hunter-PagetApr.
445 Orchestra Wives—reissueMay
446 Sun Valley Serenade—reissueMay
406 Gorilla at Large—Mitchell-Bancroft-Cobb
(available in 2D or 3D)May
405 River of No Return—
Monroe-Mitchum (C'Scope)May
413 Three Coins in the Fountain—
Webb-Peters-McGuire (C'Scope)May
404 The Siege at Red River—Johnson-Dru-Boone ..May
414 Princess of the Nile—Paget-HunterJune
415 Demetrius and the Gladiators—
Mature-Hayward (C'Scope)June
408 The Raid—Heflin-BancroftJune
416 Garden of Evil—
Cooper-Hayward-Widmark (C'Scope)July
417 The Gambler from Natchez—Robertson-Paget ..July
418 The Royal Tour of Elizabeth and Philip—
Documentary (C'Scope)July
408 The Raid—Heflin-BancroftAug.
419 Broken Lance—Tracy-Widmark (C'Scope)Aug.
420 The Egyptian—
Mature-Simmons-Tierney (C'Scope)Sept.
421 A Woman's World—
Webb-MacMurray-Allyson (C'Scope)Oct.
Adventures of Hajji Baba—
Derek-Stewart (C'Scope)Oct.
422 Carmen Jones—Dandridge-Bailey (C'Scope) ...Oct.
423 Black Widow—Tierney-Heflin (C'Scope)Nov.
Desiree—Brando-Simmons-Mature (C'Scope) ..Nov.
There's No Business Like Show Business—
Monroe-Dailey-Merman-O'Connor (C'Scope) .Dec.
White Father—Wagner-Moore (C'Scope)Dec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Southwest Passage—Cameron-Dru-Ireland (3D)Apr.
Heidi—All-foreign castApr.
The Lone Gun—Montgomery-MaloneApr.
The Champion—reissueApr.
Home of the Brave—reissueApr.
The Long Wait—Quinn-Castle-CoburnMay
Witness to Murder—Stanwyck-SandersMay
The Yellow Tomahawk—Calhoun-CastleMay
Capt. Kidd and the Slave Girl—Dexter-GaborMay
Challenge the Wild—DocumentaryJune
Hobson's Choice—Charles LaughtonJune
Gog—Egan-Dowling, MarshallJune
Man With a Million—Gregory PeckJune
Apache—Lancaster-PetersJuly
Adventures of Robinson Crusoe—O'HerlihyJuly
The Lawless Rider—Carpenter-DarroJuly
Return to Treasure Island—Hunter-AdamsJuly

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

415 Creature from the Black Lagoon—
Carlson-Adams (3D)Mar.
416 Creature from the Black Lagoon (2D)Mar.
417 Yankee Pasha—Chandler-FlemingApr.
418 Ma & Pa Kettle at Home—Main-KilbrideApr.
419 Rails Into Laramie—Payne-BlanchardApr.
420 Playgirl—Winters-SullivanMay
421 Fireman Save My Child—Spike JonesMay
422 Drums Across the River—Murphy-GayeJune
423 Black Horse Canyon—McCrea-BlanchardJune
424 Johnny Dark—Curtis-LaurieJuly
425 Tanganyika—Heflin-RomanJuly
426 The Egg and I—reissueJuly
427 Francis Joins the Wacs—O'Connor-AdamsAug.
428 Magnificent Obsession—Wyman-HudsonAug.
429 Black Shield of Falworth—Curtis-Leigh
(C'Scope)Sept.
430 Dawn at Socorro—Calhoun-LaurieSept.
431 The Naked Alibi—Hayden-GrahamOct.
432 Yellow Mountain—Barker-PowersOct.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

308 Crime Wave—Hayden-Nelson-KirkMar. 6
321 Duffy of San Quentin—Hayward-DruMar. 13
322 Phantom of the Rue Morgue (3D)—
MaldenMar. 27
323 Riding Shotgun—Scott-Morris-WeldonApr. 10
324 Lucky Me—Day-Cummings-SilverApr. 24
325 A Girl for Joe—reissue
(formerly "Force of Arms")May 15
326 Guy With a Grin—reissue
(formerly "No Time for Comedy")May 15
327 Dial "M" for Murder (3D)—Milland-KellyMay 29
328 Them—Whitmore-Gwenn-WeldonJune 19
329 The High and the Mighty—
Wayne-Day (C'Scope)July 3
330 Ring of Fear—Pat O'Brien (C'Scope)July 17
Duel in the Jungle—Andrews-CrainJuly 31

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

6955 Charlie Barnet & Orch.—
Thrills of Music (reissue) (10½ m.)Apr. 1
6503 The Man on the Flying Trapeze—
UPA Cartoon (7 m.)Apr. 8
6901 Canine Crimebusters—Topnotcher (10 m.) ..Apr. 15
6807 Racquet Wizards—Sports (9 m.)Apr. 22
6858 Hula from Hollywood—Screen Snapshots
(10½ m.)May 6
6610 The Way of All Pests—
Favorite (reissue) (7½ m.)May 13
6808 World Soccer Champions—Sports (10 m.) ..May 20
6611 Amoozin' but Confoozin'—
Favorite (reissue) (8 m.)May 27
6902 Push Back the Edge—Topnotcher (10 m.) ..May 27
6956 Skitch Henderson & Orch.—Thrills of Music
(reissue) (10 m.)June 3
6859 Hollywood's Invisible Man—
Screen Snapshots (9 m.)June 10
6655 Candid Microphone No. 5June 10
6504 Fudget's Budget—UPA Cartoon (7 m.) ...June 17

6612 A Cat, A Mouse and a Bell—Favorite
(reissue) (7 m.)June 17
6613 The Disillusioned Bluebird—Favorite
(reissue) (7 m.)June 24
6809 Diving Cavalcade—SportsJune 24
6614 Mr. Moocher—Favorite (reissue) (7 m.) ...July 8
6860 Hollywood Grows Up—Screen Snapshots ...July 15
6703 Kangaroo Courting—Mr. MagooJuly 22
6615 The Herring Murder Mystery—
Favorite (reissue) (7 m.)July 22

Columbia—Two Reels

6160 Gunfighters of the Northwest—
Serial (15 ep.)Apr. 15
6406 Pardon My Backfire—
3 Stooges (2D) (16 m.)Apr. 15
6426 She Snoops to Conquer—
Favorite (reissue) (17½ m.)Apr. 29
6407 Musty Musketeers—3 Stooges (16 m.)May 13
6415 Tooting Tooters—Andy Clyde (17 m.)May 13
6408 Pals and Gals—3 Stooges (17 m.)June 3
6416 Two April Fools—Andy ClydeJune 17
6436 Fiddling Around—
Favorite (reissue) (17½ m.)July 8
6180 Batman—Serial (15 chapters)July 29

Metro-Goldwyn-Mayer—One Reel

W-568 Solid Serenade—
Cartoon (reissue) (7 m.)Apr. 3
S-558 Do Someone a Favor—Pete Smith (9 m.) .Apr. 10
W-540 Hic-Cup Pup—Cartoon (6 m.)Apr. 17
W-541 Billy Boy—Cartoon (6 m.)May 8
S-559 Out for Fun—Pete Smith (10 m.)May 8
W-542 Little School Mouse—Cartoon (7 m.)May 29
S-560 Safe at Home—Pete Smith—(8 m.)June 12
W-543 Sleepytime Squirrel—Cartoon (7 m.)June 19
W-544 Homesteader Droopy—Cartoon (8 m.)July 10
W-545 Bird-Brain Bird Dog—Cartoon (7 m.)July 31
W-546 Baby Butch—Cartoon (7 m.)Aug. 14

Paramount—One Reel

E13-4 Popeye's 20th Anniversary—
Popeye (8 m.)Apr. 2
M13-5 Three Wishes—Topper (10 m.)Apr. 9
P13-4 Hair Today, Gone Tomorrow—
Noveltoon (7 m.)Apr. 16
K13-4 What's Wrong Here?—
Pacemaker (10 m.)Apr. 30
R13-9 Rough and Tumble Stick Games—
Spotlight (9 m.)Apr. 30
K13-5 Million Dollar Playground—
Pacemaker (10 m.)May 7
B13-5 Casper Genii—Casper (7 m.)May 28
B13-5 Taxi-Turvy—Popeye (6 m.)June 4
P13-5 Candy Cabaret—Novelton (7 m.)June 11
R13-10 The Men Who Can Take It—Spotlight ..June 18
H13-3 Of Mice and Menace—Herman & Katnip
(7 m.)June 25
E13-6 Bride and Gloom—Popeye (6 m.)July 2
M13-6 In Darkest Florida—TopperJuly 9
B13-6 Puss'n Boos—Casper (7 m.)July 16
P13-6 The Oily Bird—NoveltoonJuly 30

RKO—One Reel

44306 Railbird's Album—Sportscope (8 m.)Jan. 22
44206 Fire Fighters—Screenliners (8 m.)Feb. 5
44307 Golfing with Demaret—Sportscope (8 m.) .Feb. 19
44107 Donald's Diary—Disney (7 m.)Mar. 5
44207 Golden Gate—Screenliner (8 m.)Mar. 5
44308 Dog Scents—Sportscope (8 m.)Mar. 19
44208 Mission Ship—Screenliner (10 m.)Apr. 2
44108 The Lone Chipmunks—Disney (7 m.)Apr. 7
44309 International Road Race—Special (8 m.) ..Apr. 16
44001 Two for the Record—Disney (8 m.)Apr. 23
44111 The Social Error—Disney (7 m.)Apr. 30
44209 Black Power—Screenliner (9 m.)Apr. 30
44310 Leather and Lather—Sportscope (8 m.)May 14
44112 Chips Ahoy—Disney (7 m.)May 21
44109 Pigs Is Pigs—Disney (10 m.)May 21
44002 Johnny Fedora and Alice Blue Bonnet—
Disney (reissue) (8 m.)May 21
44210 Untroubled Border—Screenliner (9 m.)May 28
44311 Desert Anglers—Sportscope (8 m.)June 11
44110 Casey Bats Again—Disney (8 m.)June 18

44003 The Martins and the Coys—
Disney (reissue) (8 m.) June 18
44004 Casey at the Bat—Disney (reissue) (9 m.) June 18
44111 Dragon Around—Disney (7 m.) July 16
44211 Long Time No See—Screenliner (8 m.) June 25
44112 Grin and Bear It—Disney (7 m.) Aug. 13
44005 Little Toot—Disney (reissue) (9 m.) Aug. 13
44006 Once Upon a Wintertime—
Disney (reissue) (9 m.) Sept. 17

RKO—Two Reels

43104 Taming the Cripple—Special (16 m.) Mar. 26
43801 Basketball Headliners—Special (15 m.) Apr. 16

Republic—One Reel

9226 Formosa—This World of urs (9 m.) May 10

Republic—Two Reels

5384 Manhunt in African Jungle—Serial (15 ep.)
(formerly "Secret Service in Darkest
Africa") Apr. 7
Man With the Steel Whip—Serial (12 ep.) July 19

Twentieth Century-Fox—One Reel

7415 Robert Wagner Choral—C'Scope (8 m.) Apr.
7416 New Horizons—C'Scope (10 m.) Apr.
7410 First Piano Quartet—CinemaScope (10 m.) May
7417 Land of Legend—CinemaScope (9 m.) May
5416 A Howling Success (Terry Bears)—
Terrytoon (7 m.) May
5417 A Day in June—Terrytoon (reissue) (7 m.) May
5418 Pride of the Yard (Percival Sleuthhound)—
Terrytoon (7 m.) June
5419 Fisherman's Luck (Gandy Goose)—
Terrytoon (reissue) (7 m.) June
7419 Calypso Cruise—C'Scope (9 m.) June
7412 Stephen Foster Medley—C'Scope June
7409 A Day Aboard a Jet Carrier—C'Scope June
7418 Piano Encores—CinemaScope (10 m.) July
5420 The Cat's Revenge (Little Roquefort)—
Terrytoon (7 m.) July
3402 Dizzy Diving—Sports (8 m.) July
5421 Ants in Your Pantry—
Terrytoon (reissue) (7 m.) July
6402 Tumult—See It Happen (9 m.) July
5422 The Reformed Wolf (Mighty Mouse)—
Terrytoon (7 m.) Aug.
5423 A Wicky Wacky Romance—
Terrytoon (reissue) (7 m.) Aug.

Twentieth Century-Fox—Two Reels

7406 Tournament of Roses—C'Scope (18 m.) Feb.
7411 Motion Picture Stunt Pilot—C'Scope (17 m.) May

Universal—One Reel

9344 Moving Thru Space—
Variety View (9 m.) Apr. 12
9326 Dig That Dog—Cartune (6 m.) Apr. 12
9383 Rolling in Style—Color Parade (9½ m.) Apr. 12
9353 Well Oiled—Woody Woodpecker
(reissue) (6½ m.) Apr. 26
9325 Under the Counter Spy—Cartune (6 m.) May 10
9384 Fair Today—Color Parade May 10
9354 Overture to William Tell—
Woody Woodpecker (reissue) May 30
9327 Hay Rube—Cartune (6 m.) June 7
9385 Talent Scouts—Color Parade (9 m.) June 14
9355 Solid Ivory—
Woody Woodpecker (reissue) (7 m.) June 28
9328 Hot Rod Hucksters—Cartune July 5
9386 Star Studded Ride—Color Parade July 19
9356 Woody the Giant Killer—
Woody Woodpecker (reissue) July 26
9329 Broadway Bow Wows—Cartune Aug. 2

Universal—Two Reels

9305 Rhythm and Rhyme—Musical (15 m.) Apr. 23
9306 The Foul Aces—Musical (15 m.) May 28
9307 Coral Cuties—Musical (15 m.) June 21
9202 The Hottest 500—Special (16 m.) June 13

Vitaphone—One Reel

1604 I Remember When—Variety (10 m.) Apr. 3
1715 Bell-Hoppy—Merrie Melody (7 m.) Apr. 17
1805 Jammin' the Blues—Melody Master (10 m.) Apr. 17
1309 Gay Acties—Hit Parade (reissue) (7 m.) Apr. 24

1507 Carnival in Rio—Sports Parade (10 m.) Apr. 24
1727 No Parking Hare—Bugs Bunny (7 m.) May 1
1405 So You Want to Go to A Night Club—
Joe McDoakes (10 m.) May 1
1605 Thrills from the Past—Variety (10 m.) May 8
1716 Dr. Jerkyl's Hide—Merrie Melody (7 m.) May 8
1717 Claws for Alarm—Merrie Melody (7 m.) May 22
1510 Hunting Dogs at Work—
Sports Parade (10 m.) May 22
1718 Little Boy Boo—Merrie Melody (7 m.) June 5
1310 The Cat Came Back—
Hit Parade (reissue) (7 m.) June 5
1729 Devil May Hare—Bugs Bunny (7 m.) June 19
1606 When Sports Were King—Variety (10 m.) June 19
1719 Muzzle Tough—Merrie Melody (7 m.) June 26
1508 Off to the Races—Sports Parade (10 m.) June 26
1406 So You Want to Be a Banker—
Joe McDoakes (10 m.) July 3
1806 Cavalcade of Dance—Melody Master (10 m.) July 3
1311 One Meat Brawl—Hit Parade
(reissue) (7 m.) July 10
1720 The Oily American—Merrie Melody (7 m.) July 10
1728 Bewitched Bunny—Bugs Bunny (7 m.) July 24
1312 Along Came Daffy—
Hit Parade (reissue) (7 m.) July 24
1509 G. I. Holiday—Sports Parade (10 m.) Aug. 7
1721 Satan's Waitin'—Merrie Melody (7 m.) Aug. 7
1312 Mouse Menace—
Hit Parade (reissue) (7 m.) Aug. 14
1722 Stop, Look and Hasten—
Merrie Melody (7 m.) Aug. 14
1730 Yankee Doodle Bugs—Bugs Bunny (7 m.) Aug. 28
1607 This Mechanical Age—Variety (10 m.) Aug. 28

Vitaphone—Two Reels

1104 This Wonderful World—Featurette (20 m.) Apr. 3
1008 Continental Holiday—Special (20 m.) Apr. 10
1009 Declaration of Independence—
Special (reissue) (18 m.) May 15
1105 California Jr. Symphony—Featurette (16 m.) May 29
1011 Frontier Days—Special (17 m.) June 12
1010 Silver Lightning—Special (16 m.) July 17
1106 This Was Yesterday—Featurette July 31
1012 Who's Who in the Zoo—Special Aug. 21

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

288 Wed. (E) June 30
289 Mon. (O) July 5
290 Wed. (E) July 7
291 Mon. (O) July 12
292 Wed. (E) July 14
293 Mon. (O) July 19
294 Wed. (E) July 21
295 Mon. (O) July 26
296 Wed. (E) July 28
297 Mon. (O) Aug. 2
298 Wed. (E) Aug. 4
299 Mon. (O) Aug. 9
300 Wed. (E) Aug. 11
301 Mon. (O) Aug. 16

Paramount News

91 Wed. (O) June 30
92 Sat. (E) July 3
93 Wed. (O) July 7
94 Sat. (E) July 10
95 Wed. (O) July 14
96 Sat. (E) July 17
97 Wed. (O) July 21
98 Sat. (E) July 24
99 Wed. (O) July 28
100 Sat. (E) July 31
101 Wed. (O) Aug. 4
102 Sat. (E) Aug. 7
103 Wed. (O) Aug. 11
104 Sat. (E) Aug. 14

Warner Pathe News

93 Wed. (O) June 30
94 Mon. (E) July 5
95 Wed. (O) July 7
96 Mon. (E) July 12
97 Wed. (O) July 14
98 Mon. (E) July 19
99 Wed. (O) July 21
100 Mon. (E) July 26

101 Wed. (O) July 28
102 Mon. (E) Aug. 2
103 Wed. (O) Aug. 5
104 Mon. (E) Aug. 9
(End of 1953-54 Season)

Beginning of

1954-55 Season

1 Wed. (O) Aug. 12
2 Mon. (E) Aug. 16

Fox Movietone

55 Tues. (O) July 2
56 Friday (E) July 6
57 Tues. (O) July 9
58 Friday (E) July 13
59 Tues. (O) July 16
60 Friday (E) July 20
61 Tues. (O) July 23
62 Friday (E) July 27
63 Tues. (O) July 30
64 Friday (E) Aug. 3
65 Tues. (O) Aug. 6
66 Friday (E) Aug. 10
67 Tues. (O) Aug. 13
68 Friday (E) Aug. 17

Universal News

582 Thurs. (E) July 1
583 Tues. (O) July 6
584 Thurs. (E) July 8
585 Tues. (O) July 13
586 Thurs. (E) July 15
587 Tues. (O) July 20
588 Thurs. (E) July 22
589 Tues. (O) July 27
590 Thurs. (E) July 29
591 Tues. (O) Aug. 3
592 Thurs. (E) Aug. 5
593 Tues. (O) Aug. 10
594 Thurs. (E) Aug. 12
595 Tues. (O) Aug. 17

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXVI

SATURDAY, JULY 10, 1954

No. 28

EQUIPPING FOR NEW TECHNIQUES NOW A "MUST"

From exhibitor queries that continue to reach this paper about the new processes and equipment requirements, it is apparent that some theatre owners still are under the impression that CinemaScope and VistaVision are competitive, and that the exhibitor who equips himself for one of these systems does so to the exclusion of the other. Such an impression is, of course, completely erroneous, for every theatre can be equipped to play both types of pictures.

For the benefit of those who are still hazy about the new processes, it should be pointed out that, insofar as VistaVision pictures are concerned, these can be played by every theatre without investing a single penny for new equipment. The reason for it is that VistaVision is no more than a photographic process that results in sharper and clearer images than it has been possible to obtain heretofore with standard cameras. The VistaVision print that is supplied to the exhibitor is a standard 35 mm. print for use on standard projection machines. You do not need special projection lenses and, if you are still utilizing a standard 1.33 to 1 screen, you can show VistaVision pictures on such a screen. Insofar as your patrons are concerned, they will see a picture that has sharp definition both in the foreground and in the background scenes, but unless this is brought to their attention it is doubtful if they will notice it. In other words, unless the photographic advantages of VistaVision are called to the attention of your patrons, they will not know the difference between a VistaVision picture and any other picture that has been photographed with a standard camera.

Like most all pictures that have been produced in recent months and are now in production, using standard cameras, VistaVision pictures, in shooting, are carefully framed so that they may be shown by the exhibitor in any aspect ratio from the standard 1.33 to 1 to 2 to 1. Paramount, which developed VistaVision, recommends an aspect ratio of 1.85 to 1. Thus the exhibitor, should he desire to show VistaVision or other standardly photographed pictures on a larger than normal size screen, must equip himself with short focus projection lenses, new aperture plates and, of course, a wide screen.

For CinemaScope pictures, which have an aspect ratio of 2.55 to 1, the exhibitor, in addition to a wide screen, will require anamorphic projection lenses. Generally, exhibitors who are now equipping for CinemaScope are showing a preference for the variable prismatic anamorphic lens, such as the Tushinsky SuperScope lens, because of its flexibility. With such a lens, the exhibitor, by a simple twist of a dial, can project any picture from an aspect ratio of 1.33 to 1 to 3 to 1, and can change from an anamorphic

picture to a standard picture on a double bill, and back again, without removing the lens.

Another advantage of the variable anamorphic lens is that it will enable the exhibitor to show also such pictures as may be supplied to him in the SuperScope anamorphic process, which is similar to CinemaScope, except that the recommended aspect ratio is 2 to 1. RKO announced recently that it will release "Son of Sinbad" in the SuperScope process, and Paramount has stated that its VistaVision pictures will be made available also in "squeezed" or anamorphic prints, such as those provided by the SuperScope process.

Stereophonic sound will, of course, enhance the presentation of any picture, particularly those that are shown on wide screens, but the installation of the equipment is not mandatory with any of the new processes, and the exhibitor has the option of showing the pictures with either stereophonic sound or the standard one-track optical sound.

The only other new screen processes that are of any importance are Cinerama and the Todd-AO system, but neither one is readily adaptable for use in the general run of theatres.

To sum up, the best advice that one can give to the exhibitor today is to equip himself with the prismatic variable anamorphic lens and with the highest and widest screen he can possibly install in his theatre. Once thus equipped, he will be in a position to play all pictures that are now being produced and will be produced in the foreseeable future, no matter what process is used in their production. Matters have now come to a point where an exhibitor can no longer afford to guide himself on his equipment needs by his personal preference for one system over another. The fact remains that production in Hollywood has reached a point where slightly more than half of the most important pictures are being made in CinemaScope. Paramount, which is the only major company not producing in CinemaScope, is now making all its pictures in VistaVision, and other companies have indicated that they, too, might utilize this photographic process for some of their pictures. Hence, regardless of which process the exhibitor prefers, the number of pictures that will be available in each process makes up an important percentage of the already inadequate total now being produced by the studios, and unless the exhibitor is equipped to play his choice of these pictures he is bound to find himself faced with an even more serious product shortage than he now faces.

In urging the exhibitors to equip themselves for the new processes, HARRISON'S REPORTS is fully cognizant of the fact that many of them are ready and willing to do so but hesitate because the rentals

(Continued on back page)

"King Richard and the Crusaders"
with Rex Harrison, Virginia Mayo,
George Sanders and Laurence Harvey
 (Warner Bros., August 7; time, 114 min.)

Produced in CinemaScope, photographed in WarnerColor and adapted from Sir Walter Scott's classic, "The Talisman," this costume adventure melodrama should give pretty good satisfaction to the general run of audiences, despite a number of slow spots, which could be rectified by some judicious cutting of the overlong running time. The loosely written story, which centers around the attempted assassination of King Richard, the Lionhearted, by traitors within his own forces, and around the efforts of a Scottish knight to uncover the culprits, has very little emotional appeal, but the action for the most part is colorful and exciting. The jousting sequences are fascinating, and there is a thrilling fight at the climax between the hero and the villain on the lifted drawbridge of a castle. There are also a number of spectacular battle scenes between opposing forces, but they somehow fail to stir one. The dialogue is rather flowery, and the acting somewhat bombastic. Rex Harrison turns in the smoothest performance as the Sultan Saladin, leader of the Saracens. The romantic interest is provided by Virginia Mayo, as King Richard's cousin, and Laurence Harvey, as the King's Scottish defender. Miss Mayo is as attractive as ever, but her acting in this picture is below par. The production values are first-rate, and so is the color photography:—

Led by England's King Richard, the embattled forces of the Christian nations of Europe encamp on the Plain of Jaffa and wage their Third Crusade to drive from the Holy Land the Mohammedans led by the Saracen (Rex Harrison). Sir Kenneth Huntingdon (Laurence Harvey), the King's bodyguard, stands ready to defend him with his life. But Sir Giles Amaury (Robert Douglas), Richard's trusted aide and Grand Master of the Castelains, a sinister order of Knights, plots with Conrade (Michael Pate), a wily Venetian nobleman, to take over command of the Christian forces. Both men hire a sharpshooting bowman to assassinate the King with a poisoned arrow. While Richard lies deathly ill, Berengaria (Paula Raymond), his wife, and Lady Edith (Virginia Mayo), his cousin, set forth on a pilgrimage across the desert to pray at a distant convent for his recovery. Assigned to ride ahead of the royal caravan, Kenneth meets up with the Saracen, who unhorses him in a furious joust but spares his life. The Saracen hides his true identity, identifies himself as a physician to the Mohammedan leader, and offers to help restore Richard's health. The charming Saracen brings about the King's recovery and at the same time boldly makes love to Edith, arousing Kenneth's jealousy. Meanwhile the King's recovery upsets Sir Giles' plans. Complications arise when the King discovers Kenneth and Edith in an embrace, despite his warning that Kenneth stay away from her because she was above his station in life. Kenneth's life is spared at the request of the Saracen, to whom he is given as a slave. At the Mohammedan encampment, Kenneth is shocked when he learns the true identity of the Saracen. In the complicated events that follow, Kenneth meets up with the bowman who had shot the arrow into Richard and obtains from him a written confession that Giles and Conrade had masterminded the plot. He returns to Richard, not only to expose the culprits, but also to ask his consent to Edith's mar-

riage to the Saracen in exchange for peace between Islam and Christendom. Meanwhile Giles, having learned that his plot had been uncovered, kidnaps Edith and heads for his castle fortress with his henchmen. Richard and the Saracen forget their differences and combine forces in pursuit of Giles. Kenneth rescues Edith, after which he kills Giles in a battle to the death. Noticing Edith's love for Kenneth, the Saracen gallantly rides out of her life while Richard approves their marriage.

It was produced by Henry Blanke, and directed by David Butler, from a screenplay by John Twist. Family.

"Valley of the Kings" with Robert Taylor,
Eleanor Parker and Carlos Thompson
 (MGM, July; time, 86 min.)

What is outstanding and interesting about this romantic adventure melodrama, which has been photographed in the Eastman color process, are the authentic Egyptian backgrounds against which the action has been shot. The spectator is treated to unusual views of the Sphinx, the Pyramids, the Red Sea, an ancient monastery, historic Mount Sinai and a Pharaoh's tomb, all of which is quite fascinating. The story, however, is only moderately interesting and is rather a routine yarn about a danger-filled mission undertaken by a rugged, young American archeologist who agrees to help the daughter of a deceased archeologist to fulfill the lifelong ambition of her late father—that of finding an ancient Pharaoh's tomb with evidence that would provide proof that the Old Testament account of Joseph in Egypt is literally true. The plot is developed along familiar lines and with few surprises, with the couple eventually discovering their objective, but not before they are beset by a number of sinister characters who deal in stolen treasures from tombs. Robert Taylor and Eleanor Parker are competent enough in the leading roles, and their names provide the picture with good marquee value. Samia Gamel, who has won fame as an Egyptian belly-dancer, appears briefly in a cafe scene. The story takes place at the turn of the century:—

Attracted to Eleanor, Taylor agrees to help her search for the tomb of the Pharaoh, Ra-hotep, to confirm her late father's theory that it contained tangible proof about Joseph in Egypt. Taylor cannot conceal his disappointment when he learns that Eleanor is married to Carlos Thompson, a soldier of fortune, who planned to go along on the expedition. Eleanor's only clue to the existence of Ra-hotep's tomb is a gold statuette her father had found in a London shop, and when she visits antique shops in Cairo in the hope of finding other objects from the tomb, considerable interest in her quest is shown by Leo Askin and Kurt Kasznar, native Egyptians who dealt in stolen objects from the tombs of Pharaohs. Following different clues, Taylor, Eleanor and Thompson head across the desert in a camel caravan, and the trek is marked by a series of mysterious incidents, including the murder of Askin by Kasznar, who secretly commits the deed in league with Thompson. A fierce sandstorm separates Eleanor and Taylor from the rest of the caravan and, after numerous adventures with hostile native tribesmen, they make their way to an isolated Egyptian temple in the desert, where they find Kasznar shot to death while Thompson plunders the treasures. Admitting that he had shot Kasznar, Thompson proposes to do the same

with Taylor. Both men engage in a furious battle that ends with Thompson falling to his death from a high ledge. Another clue discovered in the temple leads Taylor and Eleanor to the location of Ra-hotep's tomb, where they find great treasures as well as evidence that Joseph must have visited Egypt. Their mission completed, Eleanor and Taylor set out to make a new life together.

Robert Pirosh directed it, from a screenplay written by himself and Karl Tunberg. No producer credit is given. Unobjectionable morally.

"Sins of Rome" with an all-Italian cast
(RKO, June; time, 75 min.)

Although this lavish Italian importation seems best suited for the art house trade, it may go over also as a supporting feature in double-billing situations, for its story of an uprising of enslaved gladiators against their Roman masters in the year 68 B.C. is told on a spectacular scale, with magnificent settings, huge mob scenes, combat with lions in the arena and pitched battles with the Roman tyrants. Moreover, its acceptability is enhanced by the fact that it has been dubbed fairly well with English dialogue. It is, however, an adult entertainment, because of a suggestive dance sequence, as well as several passionate love scenes. The story itself is rather weak, and it has not been helped any by choppy editing, but the film is still worthwhile playing as a spectacle and on that basis lends itself to exploitation. The all-Italian cast is unknown in this country, but the acting is good. Ludmilla Tcherina and Gianna Maria Canale, the two principal females, are very beautiful. The black-and-white photography is expert:—

Roman legions led by Carlo Ninchi invade Tracia, where the people are mistreated by Vittorio Sanipoli, one of Ninchi's captains. When Sanipoli murders the father of Ludmilla, his brutality is protested by Massimo Girotti, one of the soldiers. Girotti is arrested, and Ludmilla, who is led to believe that Girotti is her father's murderer, is taken to Rome as a slave. Through the intercession of Gianna, Ninchi's daughter, who is attracted to him, Girotti is saved from death and sentenced to a school for gladiators. His prowess as a gladiator wins him popularity, and Gianna becomes even more infatuated with him. Meanwhile Ludmilla learns that Girotti had not killed her father, and she, too, falls in love with him after he saves her from being devoured by lions during a spectacular arena show put on by Gianna. Shortly thereafter, Girotti leads the other gladiators in an escape from their Roman masters and before long becomes the leader of an organized army of slaves that threatens Rome itself. The Roman legions sent to check Girotti's forces are slain, and during a pause between battles Girotti temporarily succumbs to Gianna's wiles, but he succeeds in resisting her and goes back to his comrades. The incident, however, leaves Ludmilla jealous. Ninchi, eager to avoid a conclusive battle, meets with Girotti in a secluded place and agrees to set the slaves free. Ludmilla, thinking that Girotti had deserted her, permits one of Girotti's jealous lieutenants to start the battle with the Roman forces. Girotti is unable to stop the battle, and the powerful Roman forces overwhelm his army and leave him wounded mortally. Ludmilla begs his forgiveness as he lies dying.

It was produced by Spartacus Consortium, and directed by Riccardo Freda. No screenplay credit is given. Adults.

A COMPARATIVE TEST ON LENSES

Among the problems faced by many exhibitors today is the selection of an anamorphic lens from among those that are now on the market. Those who prefer the variable anamorphic lenses generally are in a quandary when it comes to choosing between the Tushinsky SuperScope lens and the Super Panatar lens.

A comparative test of these two lenses was recently made by an unnamed member of Indiana Allied, and the following report of this test was printed in the July 6 issue of "Theatre Facts," the Indiana Allied organizational bulletin:

"One of our members has advised us that he has made a comparison of anamorphic lenses by installing a Tushinsky lens on one of his two projectors in his booth and using a Super Panatar lens on the other machine. His conclusions in this side-by-side comparison were that definition and sharpness of picture were the same in both cases. He said that the Super Panatar lens apparently passes a little more light through than the Tushinsky, particularly noticeable when light is projected on the screen without any film being used. Opposed to this advantage, however, is the fact that the Tushinsky lens is easily and quickly installed by the exhibitor (it just slips over the primary lens) whereas the Super Panatar installation requires a service man, which will add to the cost differential between the two products."

The Tushinsky SuperScope lens is being marketed through National Screen Service at \$700 per pair, and the Super Panatar is available through the Radiant Manufacturing Corporation at \$895 per pair.

A NOTE TO SUBSCRIBERS

If you are a subscriber and you happen to receive a circular soliciting your subscription, please disregard it.

Every effort is made to exclude the names of subscribers from the list of exhibitors to whom circulars are sent, but the list is so large that, no matter how carefully the work is done, the name of a subscriber is sometimes inadvertently included.

THE KIND READERS

Dear Mr. Harrison:

May I take this opportunity to express my thanks for the helpful service offered through the medium of HARRISON'S REPORTS. The reviews covering feature subjects and the corresponding audience classifications are dependable and serve as a guide in selecting the motion pictures we buy.

I feel certain that every exhibitor could afford this service if they would only realize, as I did, that the combined subscription price to four or five trade papers which the average exhibitor pays for is more than the cost of HARRISON'S REPORTS. — J. A. WILSON, Mgr., Trussville Theatre, Trussville, Ala.

* * *

Dear Mr. Harrison:

I enclose a draft for \$32.50 for renewal of subscription to HARRISON'S REPORTS and airmail postage.

I would like to say how very useful I find these Reports, and to compliment you on the very fair manner in which you treat all films. Also, the honest way you have treated all these innovations and new methods of film presentation. — A.F.P. WORLEY, Managing Editor, Screen Parade Company, Auckland, New Zealand.

being demanded nowadays for top pictures are frequently so excessive that they are not left with a reasonable chance to amortize their investments.

The present outcry against excessive film rentals reflects an unyielding attitude on the part of the producer-distributors—an attitude that not only shows a complete disregard for an exhibitor's ability to pay but is also proving to be the one stumbling block that is causing many exhibitors to hold back on making substantial investments in modernization.

The new processes have awakened public interest in the movies and they have put the industry on the threshold of a golden era, but unless the producer-distributors adopt more realistic sales policies they will stymie progress and the result may be disastrous to all concerned.

A PLEA FOR FAIR TREATMENT GETS SATISFYING RESULTS

The trade papers report that *The New World*, official Catholic paper of the Archdiocese of Chicago and the Diocese of Joliet, which has been waging a strong campaign against pictures it considers to be morally objectionable and against motion picture advertising that it considers immoral, misleading and fraudulent, has published a front page editorial of praise in which it points out that "the motion picture exhibits in Chicago's loop are presently at their highest moral level."

The editorial goes on to point out that there are eleven pictures classified by the Legion of Decency as unobjectionable morally for all audiences now showing in local loop theatres, as well as six other pictures that are unobjectionable morally for adults. After listing all the pictures and the theatres in which they are playing, *The New World* urges its readers to support such motion pictures in order to encourage the continuation of decent motion picture fare.

What the trade papers did not report, however, is that *The New World* editorial was inspired by James N. Jovan, owner of the Monroe Theatre, in Chicago, who had this to say to the editor of *The New World* in a letter that was published in the July 2 issue of that paper and acknowledged in the editorial:

"If and when circumstances force a theatre to play any picture that fails to meet the standards of so-called critics, disapprobation reaches avalanche proportions.

"If and when the theatre consistently or occasionally shows outstanding products, as wholesome as a child's fairy story, these critics are stubbornly silent and incredibly hushed.

"It is tragic, indeed, that those ever ready to destroy refuse to acclaim.

"We hold that the privilege to condemn must be coordinated with the responsibility to commend.

"The great majority of theatres feel a deep responsibility to their patrons and to the community they serve. These theatres individually and collectively are constantly striving to improve product and eliminate all sub-standard product.

"In normal channels of life it is imperative that censors either condemn or approve—it is unthinkable that they need only impugn and rebuke.

"This theatre was totally helpless when condemnation was heaped upon us and during the long run of 'The Best Years of Our Lives' we hoped that some kind words, some evidence of approval, would be expressed but no such good fortune.

"At the present time we are offering another outstanding picture, Mark Twain's great story, 'Man with a Million' and again we await just a little credit, only a few words of appreciation, a mere line or two of applause; not a cold and indifferent classification of a 'Class A' rating.

"Will any of those who in the past have been so anxious to denounce now raise their voice in praise or print a single paragraph of testimonial?"

Mr. Jovan's effective plea to the editor of *The New World* certainly inspired the desired editorial reaction. Those of you who are faced with a similar problem in your community will do well to follow his lead.

RKO CONTINUES ITS ADVANCE

In a recent editorial this paper pointed out that the dire predictions being made by some so-called wise industry observers about the future of RKO Radio Pictures are hardly in keeping with the facts, which show that the company is more active today in the production, distribution and promotion of pictures than it has been in many months.

That RKO is very much alive and well on the road to regaining its former stature as a major source of product is further evidenced by the announcement made this week by James R. Grainger, RKO's president, that the company will release twelve productions, all in color, from July 24 through March, 1955. In making the announcement, Mr. Grainger disclosed also that negotiations are underway for certain additional top-level films to be released during this period.

The schedule of forthcoming RKO product, with release dates, is as follows: "Susan Slept Here," July 24, starring Dick Powell and Debbie Reynolds; "Passion," August 22, starring Cornel Wilde and Yvonne de Carlo; "This is My Love," September 18, starring Linda Darnell, Dan Duryea and Faith Domergue; "Africa Adventure," October 9, pictorial record of an African safari headed by Robert C. Ruark, the newspaper columnist; "The Americano," October 23, starring Glenn Ford, Ursula Theiss, Cesar Romero and Frank Lovejoy; "Jet Pilot," November 13, starring John Wayne; "Son of Sinbad," November 27, starring Dale Robertson, Sally Forrest, Lili St. Cyr and Vincent Price; "Cattle Queen of Montana," December 11, starring Barbara Stanwyck and Ronald Reagan; "The Big Rainbow," December 25; starring Jane Russell and Gilbert Roland; "The Conqueror," mid-January, 1955, starring John Wayne and Susan Hayward; "The Girl Rush," mid-February, starring Rosalind Russell; and "The Sea is a Woman," mid-March, with an all-star cast. All are in Technicolor, except "This is My Love," which will utilize PatheColor, and "Africa Adventure," which is in an unidentified color process. The majority of the releases will utilize the various wide-screen techniques.

Incidentally, "The Conqueror," which is being filmed in CinemaScope, has had its original budget of \$4,000,000 increased to \$6,000,000, according to an announcement by RKO.

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Vol. XXXVI

SATURDAY, JULY 17, 1954

No. 29

A COMPETITIVE BIDDING EVIL THAT NEEDS IMMEDIATE CORRECTION

A new evil in competitive bidding, one that can very well add to that selling system's tendency to increase film rentals, has been brought to my attention by an exhibitor, whose name and theatre I cannot reveal for reasons that are obvious.

The distributor involved in this matter is Paramount, and the evil of which this exhibitor complains lies in a standard printed form that is being used by the Paramount exchanges to notify all exhibitors within a specific competitive bidding area that the bids received for a particular picture are unsatisfactory.

This printed form provides spaces for the names and addresses of all the competing exhibitors, refers to the competitive bidding situation involved, and contains the following wording:

"Gentlemen:

"This is to advise you that we do not regard as satisfactory the offers which we received on the motion picture (title of feature) as offered in our letter of (date).

"Therefore, we will negotiate further with each of you.

"Very truly yours,

"Branch Manager"

The thing that is wrong with this printed form is that it tends to give a competing exhibitor an erroneous impression about the extent of the competition he is up against in trying to license a particular picture on a particular run.

This is how it works, according to the experience of the exhibitor who wrote to me and who happens to be in a competitive situation with only one other exhibitor. This exhibitor states that he has not submitted bids for seven recent Paramount pictures that had been offered to him and his competitor, yet on each of these seven pictures he has received from the Paramount exchange serving him one of the aforementioned form letters, which contained both his name and that of his competitor.

Pointing to the fact that the Paramount form letter contains the wording "we do not regard as satisfactory the offers which we received," this exhibitor declares that the word "offers" tends to mislead his competitor into believing that he, too, had submitted a bid. Consequently, his competitor, laboring under such a misapprehension, might decide to increase the terms of his original offer to buck the competition, which, in fact, does not exist.

The exhibitor who wrote to me feels that, though he is not entering competitive bids for the pictures, the present form Paramount is using to notify him and his competitor that the "offers" it has received are not satisfactory, enables the film company, in effect, to use him as a wedge against his competitor. "I haven't discussed this with my competitor," states my informant, "but if he only knew, I'm sure that he wouldn't be quite so anxious to improve all his Paramount bids, for we aren't bidding."

HARRISON'S REPORTS does not know if Paramount has used or is using this prepared form as a "gimmick" to increase film rentals in competitive bidding situations, but there is no question that the form does tend to mislead competing exhibitors. The only way by which Paramount can assure such exhibitors that the form is not intended to take advantage of them is to revise it immediately in a way that would indicate clearly just which exhibitors in the competitive situation have submitted bids for the picture involved, and which have not.

Since this article is being written close to press time, I have not had an opportunity to check up on the forms

being used by the other distributors to notify competing exhibitors that the bids submitted are not satisfactory. If the forms used by them are similar to Paramount's, they, too, should modify them at once.

This is a matter that deserves the immediate attention of all the exhibitor organizations. Meanwhile, the wise exhibitors will be on their guard.

AN APPEAL TO REASON

By Abram F. Myers

(Editor's Note: Under the preceding heading, the following is the complete text of a bulletin issued this week by Abram F. Myers, board chairman and general counsel of National Allied, whose views on current industry problems, particularly film rental policies, are always of interest to the exhibitors.)

Responsible heads of the film companies can make no more serious mistake than to ridicule or ignore the complaints now being voiced by exhibitors in all parts of the country concerning their present day pricing and distribution methods.

It may be that in the past exhibitors sometimes cried before they were badly hurt. If so, it was because they followed the rule that an ounce of prevention is worth a pound of cure. But that does not justify the distributors in shrugging off the current complaints which are of so grave a nature and are so widespread that their significance is inescapable.

Voices are now being raised in protest against the exacting policies of the film companies that never were heard before. The temper of the exhibitors is unmistakable. And the pity of it is that this deplorable condition follows upon the heels of the industry's triumphant tax campaign—an inspiring achievement which it was hoped would usher in an era of peace, prosperity and good feeling. That such an era is urgently needed must be apparent to all branches of the industry.

Exhibitors at Subsistence Level

The film executive who recently remarked that he had never seen any exhibitors in the bread line used a figure of speech that was misleading and in bad taste. Exhibitors when they lose their business and investments do not join the bread line. They enter into new lines of business or seek honorable employment in order to support themselves and their families.

If this modern Marie Antoinette reflects the general attitude in distributor circles, it indicates that the sales heads have a mole's eye view of the business and are blinded when they emerge from their subterranean cells. It is hard to believe that these experienced executives do not know that the Tax Committee, in presenting its case to Congress, proved beyond a shadow of doubt that thousands of theatres have been forced to close and that most of the survivors are operating on the border line of disaster.

It was in response to this uncontrovertible proof that Congress granted a higher measure of relief to the theatres than was provided for other excise laden businesses. The congressional intent was to afford the theatres an operating margin that would enable them to remain open, to make necessary repairs and improvements and to successfully compete with other amusement enterprises. Unless those benefits can be secured to the theatres, then the time and money expended by the exhibitors and their leaders in the tax campaign was in vain.

(Continued on back page)

"The Diamond Wizard" with Dennis O'Keefe, Margaret Sheridan and Philip Friend

(United Artists, no rel. date set; time, 83 min.)

Produced in Britain, this crime melodrama shapes up as a program picture that is not particularly noteworthy in either writing, direction or acting. But it offers enough excitement, comedy and romance to get by with indiscriminating patrons who do not object to plot inconsistencies and incredulous happenings. The first part of the picture is loaded down with too much talk and, as a result, is slow-moving, but it picks up speed in the closing reels, where Dennis O'Keefe, as a U.S. Federal Agent, rounds up the crooks with the aid of Scotland Yard, after a series of shootings, killings, tortures and the blowing up of an English castle, used by the gang as headquarters. The picture was originally shot in 3-D, but it is being released in this country in 2-D. The photography is only fair, and the production values modest:—

Learning that a gang of crooks that had stolen a million dollars from a U.S. Treasury vault planned to invest the money in newly-perfected synthetic diamonds made in England, O'Keefe, a Treasury agent, goes to London, where he joins forces with Philip Friend, a Scotland Yard inspector, who was working on the case of Paul Hardmuth, an atomic scientist, whose disappearance seemed to have a direct bearing on O'Keefe's mission. O'Keefe renews his acquaintance with Margaret Sheridan, the missing scientist's daughter, and, in between vying with Friend for her favors, discovers that a brooch given to her by her father contained a synthetic diamond that was similar to one found at the scene of the Treasury theft. Following up different clues, O'Keefe and Friend learn that the scientist had invented a formula for the manufacture of the synthetic diamonds, and that he was being held as hostage by an English gang that had set up equipment to manufacture the diamonds. Further sleuthing discloses that this gang was headed by Allan Wheatley, a respectable London jeweler, who had made a deal to sell the synthetic diamonds to the American crooks in exchange for the stolen money. O'Keefe learns also that the diamonds were being manufactured at a deserted castle in Kent. Before O'Keefe and Scotland Yard can close in on the gang, Margaret is kidnapped by Wheatley's henchmen and threatened with torture to force her father to reveal his secret formula. Having obtained the secret, Wheatley attempts to doublecross his own gang; he locks every one in the laboratory and prepares to blow it sky high, but his plans are thwarted by the timely arrival of O'Keefe and Friend, who rescue Margaret and her father just before the castle is blown to bits, killing all the crooks, including Wheatley.

It was produced by Steven Palos, and directed by Dennis O'Keefe, from a screenplay by John C. Higgins.

Unobjectionable morally.

"Return from the Sea" with Neville Brand and Jan Sterling

(Allied Artists, July 25; time, 80 min.)

A surprisingly well produced, directed and acted drama of the sea, revolving around the exploits of a U.S. Destroyer in Korean waters, and around a charming romance between a Navy officer and a waitress. Some of the action unfolds in and around San Diego. The difference between this picture and similar pictures produced by other companies is that the sailors are not rowdies, but a group of fine men who are loyal to their commander, who in turn looks after their best interests. Some of the scenes are so touching that they bring a gulp to one's throat. Neville Brand, who did fine work in "Riot in Cell Block 11," is excellent in the male lead and so is Jan Sterling, with whom he falls in love. Their romance is highly pleasing. Stock shots of war footage have been blended into the staged action skillfully. There is a touch of comedy here and there, and the photography is sharp and clear:—

When his destroyer puts in at San Diego from a tour of duty in Korea, Brand, the Chief Bos'n, follows his usual

pattern and gets drunk in a bar owned by Lloyd Corrigan. Jan, a waitress, and John Doucette, her taxi-driver friend, take care of Brand and bring him to her apartment. When he wakes up in the morning and finds his wallet gone, he suspects that he had been "rolled," but he soon learns that Jan had hidden his wallet for his own good. Jan's honesty impresses Brand and he begins to look at her with different eyes. They fall in love and, before he heads to sea again, the two select an avocado ranch, which they hope some day to buy and call home. In Korea, the ship engages in many dangerous missions and, during an operation on the Yalu River, undergoes a vicious attack by enemy planes. With the captain killed and the executive officer wounded badly, Brand takes over virtual command, although he himself is wounded in the legs. The ship survives the attack, and arrangements are made to send Brand to San Francisco in a hospital ship, but he insists that he be returned home on the destroyer, which was headed for San Diego for repairs. When Jan fails to show up on the dock to meet him, Brand becomes sullen in the belief that she had forgotten him. But she soon appears and explains that wrong information about his arrival had taken her to San Francisco. Their reunion is joyful, and they hasten to wed.

Scott R. Dunlap produced it, and Lesley Selander directed it, from a screenplay by George Waggner, based on a story by Jacland Marmur.

Family.

"Dawn at Socorro" with Rory Calhoun, Piper Laurie and David Brian

(Univ.-Int'l, September; time, 80 min.)

Acceptable western fare is served up in "Dawn at Socorro," a story of gamblers and gunfighters. Photographed in Technicolor, the plot's action ingredients meet the demands of the followers of this type of pictures, even though there are stretches where there is too much talk. The story itself is not unusual, but it holds one's interest fairly well throughout. Rory Calhoun turns in a competent performance as a melancholy gambler-gunfighter who is forced into gun battles, and David Brian is smooth and sinister as owner of a saloon and gambling casino. Piper Laurie is adequate as the heroine, whom Calhoun saves from a life as a saloon girl and from an unhealthy tie-up with Brian. The color photography is fine:—

Forced into a gun duel with a family that was feuding with Sheriff James Millican, his friend, Calhoun, a gambler and expert shot, kills his opponents. Alex Nicol, an expert gunman himself and a friend of the men killed, vows to even matters with Calhoun. The fight is witnessed by Piper Laurie, who had been thrown out of her house as a "Jezebel" by her pious rancher-father, and who had decided to go to Socorro to accept a job as a saloon girl in a casino owned by Brian. Calhoun, bothered by a bad cough, learns that he is suffering from a bad lung and must have plenty of rest and fresh air to regain his health. He decides to hang up his guns and head for Colorado Springs. He takes the stage to Socorro to make a train connection and finds that his co-passengers are Piper and Nicol. En route, he finds that Piper is a decent girl and is attracted to her. Upon arriving in Socorro, Calhoun's ire is aroused when Brian, whom he disliked, escorts Piper to the Casino. He decides to remain in town overnight to check up on Brian's intentions toward Piper. Nicol, too, remains in town, hoping to find a way by which he can provoke Calhoun into a gun duel. Knowing that both Nicol and Brian were two of Calhoun's bitterest enemies, Edgar Buchanan, the sheriff, fears trouble and warns Calhoun that he must leave town on the 6 A.M. train. Calhoun sizes up the situation at the Casino and sees that Brian planned to add Piper to his private stable of women. He remonstrates with Piper and gets into a fight with Brian, climaxed by a poker game in which he bets his entire fortune against the Casino, Piper to go with it. Calhoun loses and prepares to leave town. Brian, fearing that he will lose Piper so long as Calhoun remains alive, makes a deal with Nicol to force Calhoun into a gun duel. Compelled to defend himself, Calhoun kills not only Nicol but also Brian. As he steps on the train for Colorado Springs, Piper joins him.

It was produced by William Alland, and directed by George Sherman, from a screenplay by George Zuckerman. Unobjectionable morally.

"On the Waterfront" with Marlon Brando Karl Malden and Lee J. Cobb

(Columbia, August; time, 108 min.)

Filmed in its entirety on the New York harbor docks and in a slum tenement area inhabited by longshoremen, "On the Waterfront" is a powerful dramatic production, expertly directed by Elia Kazan and finely acted by the entire cast. The story, which deals with the terroristic rule of a gangster-controlled longshoremen's union, has been well written by Budd Schulberg and was suggested by Malcolm Johnston's Pulitzer Prize-winning articles on crime and racketeering on the New York docks. But it is hardly an entertainment for the squeamish, for the atmosphere is sordid and the action is, for the most part, decidedly brutal and vicious. Those who do not mind violence in their motion picture fare will find the story gripping from start to finish. Top acting honors go to Marlon Brando for his superb portrayal of a not-too-bright dock worker who allows himself to become a tool of the crooked union boss, but who becomes regenerated, exposes the gangster tactics at a crime commission hearing, and leads the dock workers in a revolt against their crooked leaders. Crowding Brando for acting honors is Karl Malden, whose portrayal of a fearless waterfront priest is bound to win him an Academy Award nomination. Eva Marie Saint, who makes her screen debut in the feminine lead, is very good as a quiet but courageous neighborhood girl who wins Brando's love and inspires him to turn against his ruthless union boss, excellently played by Lee J. Cobb. The photography, though in a low key, is tops.

Briefly, the story has Brando unwittingly aiding a scheme by which a fellow dock worker, who had testified against Cobb before a crime investigation committee, is hurled off a roof to his death. Through fear of reprisals, the neighbors and friends of the murdered man refuse to give any information to the police, but Eva, the victim's sister, determines to expose her brother's slayers and enlists Malden's aid. Malden endeavors to incite the dock workers into helping him break up Cobb's gangster rule, and he offers them the use of his church as a safe meeting place. Brando is sent to spy on the meeting, and the men, aware of his connection with Cobb, are afraid to speak up. A rock hurled through the church window causes the men to flee, and Brando takes Eva in hand to see that she escapes unharmed. In the development of the plot, Brando and Eva fall in love, but he refuses to listen to her pleas that he testify before the crime commission investigating her brother's death. Several abusive incidents involving a pal as well as the priest cause Brando to turn against Cobb and to confess the innocent part he played in the death of Eva's brother. Lest Brando talk too much, Cobb orders Rod Steiger, his (Brando's) brother, to silence him. Steiger, unable to accomplish the mission, is murdered by Cobb's hoodlums as a warning to Brando. Infuriated beyond all reason by the cold-blooded murder of his brother, Brando not only reveals Cobb's innermost secrets to the crime commission, but he goes down to the docks, demands his rights as a worker and, despite the fact that he is given a merciless beating by Cobb and his hoods, incites the other workers to defy Cobb and break his power, thus leaving them free to set up a new organization that would be free of gangster terrorism.

It was produced by Sam Spiegel.

Adults.

"Rear Window" with James Stewart, Grace Kelly and Thelma Ritter

(Paramount, September; time, 112 min.)

Living up to his reputation as a master of suspense, Alfred Hitchcock has fashioned a first-rate thriller in "Rear Window," which has been photographed in Technicolor. It is strictly an adult entertainment, but it should prove to be a popular one. Centering around James Stewart, as a news photographer, who is confined to a wheel chair with a broken leg and who observes from the courtyard window of his Greenwich village apartment happenings that lead him to suspect that a neighbor had murdered and dismembered his wife, the story is a tense account of Stewart's efforts to convince a doubting detective, his pal, that a murder had been committed. Aiding Stewart in his efforts to prove his suspicions are Grace Kelly, his sophisticated fiancée, and Thelma Ritter, his nurse. What helps to make the story highly entertaining is the fact that it is enhanced by clever dialogue and by delightful touches of comedy and romance that relieve the tension. Additionally, many colorful characters are picked up by the camera as it roams around the courtyard and "peeps" into the different apart-

ments that may be seen from Stewart's rear window. The acting is tops. Favorable word-of-mouth advertising should make this an outstanding box-office grosser:—

While watching the occupants of some 31 apartments within his vantage point continue their various ways of life, Stewart observes several quarrels between Raymond Burr, a jewelry salesman, and Irene Winston, his invalid wife. As time progresses he no longer sees Burr's wife in the apartment, and he notices Burr making repeated trips from the building, carrying an aluminum suitcase. He concentrates on Burr's movements with the aid of binoculars, and within a period of a few days finds reason to suspect that Burr had murdered his wife, cut up her body, and disposed of it in a flower plot in the courtyard below. He tells Grace and Thelma of his suspicions, but both are prone to poo-poo them. He is equally unable to impress Wendell Corey, a detective and close buddy, who refutes his circumstantial evidence as fast as he can supply it. In due time, however, Grace, too, becomes suspicious of Burr and she sneaks into his apartment to look for clues. Trapped there by Burr, she is saved from harm by the timely intervention of the police, hurriedly called by Stewart. Burr accuses her of attempted robbery and she is hustled off to jail. But before she goes she manages to signal Stewart that she had found conclusive proof of the murder. Burr catches her signal to Stewart and, when the police depart, he makes his way to Stewart's apartment and attacks him. Unable to defend himself because of his broken leg, Stewart uses flashing camera bulbs to blind Burr. Nevertheless Burr gets to him and in the struggle that follows manages to push him out the window. Stewart's fall is broken by the police who return in the nick of time with Grace, while Burr himself is shot dead.

Alfred Hitchcock produced and directed it, from a screenplay by John Michael Hayes, based on the short story by Cornell Woolrich.

Adults.

AN APPEAL TO REASON

(Continued from back page)

Also the situation is taking on a political aspect which it will be foolish to ignore. National Allied as a body has not advocated government regulation for the film industry because it believed that the antitrust laws efficiently and impartially enforced, were adequate to terminate monopoly and insure fair dealing in the motion picture business. The undersigned cannot predict how much longer Allied will hold to this view. This statement is made with full appreciation of its gravity and only because the specter of government regulation will continue to haunt the industry until the abuses herein outlined have been corrected.

This frank discussion must not be interpreted as harboring a threat, because none is intended. The danger is here regardless of what course Allied may elect to pursue. We all know that there are persons of substance and influence both within and outside of Allied who sincerely believe that nothing short of government regulation can save the motion picture business. But such regulation, if it comes, will more likely be imposed by the government of its own motion in order (1) that this great industry may be preserved as an essential communications and cultural medium for the benefit and prestige of the United States; (2) that the heavy investments in the industry and especially in the theatres may be safeguarded; and (3) that the widespread unemployment which would result from the industry's collapse may be prevented.

These are among the considerations that led to regulation for other regimented industries — the railroads, shipping, agriculture, securities, bituminous coal, electric power, radio and television, etc. No one can predict what the reaction of the Congress will be if it becomes necessary to follow Col. Cole's suggestion that the facts regarding the confiscation by the film companies of the exhibitors' rightful share of the tax benefits be submitted to the House Ways and Means Committee and the Senate Finance Committee.

The mounting crisis in the motion picture business calls for fair-minded consideration and prompt action for the moderation of selling policies and practices by the executive heads of the film companies — not merely the sales heads, but the presidents, also.

At the suggestion of Allied's Film Committee this bulletin is being widely circulated in all branches of the industry in hopes that it will contribute to a clearer understanding of the crisis and that this will lead to prompt, effective action by the film companies to avert the dangers that lurk, not in the distant future, but just around the corner.

In depriving the exhibitors of the benefits of the Excise Tax Reduction Bill the film companies not only are relegating them to the precarious state they occupied prior to the bill's enactment, but are thwarting the will of Congress.

What strange theories dominate the thinking of those who control the film companies and what are their objectives? Do they think the exhibitors can be reduced, like Asiatic peasants, to a bare subsistence level? And if so, do they imagine that they themselves can continue to prosper while their customers fail? It seems absurd to impute such notions to men who have managed their own fortunes with such skill. Yet their attitude in recent times gives point and substance to these questions, and the questions must be answered.

The Business Must Have Permanence

This bulletin is written in the conviction that the matters discussed are of immediate interest and importance to all branches of the industry and to all whose welfare depends upon the motion picture business as a continuing source of income.

No immediate gain or advantage should beguile anyone into regarding the motion picture business as a transitory thing to be exploited to the limit while it lasts and liquidated when profits decline. Yet there is apparent in the policies and practices of the film companies an opportunist philosophy, a spirit of "Let us eat and drink; for to-morrow we shall die."

How else can we interpret a course of conduct that leads inevitably to the destruction of their retail outlets — first by starving the market so they no longer have any bargaining power; then by exacting exorbitant film rentals and imposing onerous conditions of sale that drain off the profits essential to keep those outlets open; and finally by depriving them of the tax benefits which Congress plainly indicated should be theirs?

The management of any corporation naturally wants to make a good showing and the most effective way to impress the stockholders is to pile up profits. When the stockholders receive from management an annual report containing a favorable financial statement and larded with self praise, they usually assume that all is well. They have no means of knowing that the management's selling policies and practices are restricting the market for the company's products and hence are impairing the future worth of their investments — that is, unless they are informed by interested sources beyond management's control.

Those who have invested in film company securities may be gratified that their company has had a successful year, but that is not their sole concern. Regarded merely as shares in a single year's business, film company stocks would be a drug on the exchange. In order to maintain the value of its shares, a film company's business must have permanence. But permanence cannot be secured in an artificially restricted and dwindling market, nor can enduring success be built upon the bleaching bones of the customers.

Committing Industrial Suicide

Sometime ago Col. H. A. Cole, of the COMPO Tax Committee, expressed his dismay upon learning from exhibitors that the benefits of his labors in their behalf were being drained off by the film companies in the form of increased film rentals. Col. Cole merely reported on the complaints that had been lodged with him; he had not conducted an inquiry to ascertain the various methods by which that dire result was being accomplished.

Since then Allied has conducted a survey with the aid of certain of its regional affiliates and recently a committee appointed by President Marcus to consider the subject held a meeting in Washington. Enough information has been gathered to support Col. Cole's charges and the inquiry is still under way.

As of the present time no evidence has been gathered which would support a charge that the film companies have formally agreed among themselves that by manipulation of their pricing practices they would appropriate to themselves all or an unfair portion of the benefits of the tax bill. There is not even complete uniformity among the several companies in the practices employed; nor are the practices employed the same as to all pictures or classes of pictures.

The pattern of conduct among the several companies is not in their methods but in the uniformity of results attained.

It is not the purpose of this bulletin to set forth an itemized bill of particulars in support of any general charge. The

purpose merely is to set forth in broad outline the nature of the complaints that have arisen. It is the belief of Allied's Committee that the practices complained of are too serious and the complaints too widespread for consideration and adjustment in a case-by-case procedure. The condition can be effectively remedied only by a sweeping revision of sales policies and practices and it is on that basis that the Committee hopes to enlist the sympathetic interest and cooperation of the heads of the film companies.

Among the practices by which the film companies are draining off all or an unfair portion of the tax benefits are the following:

1. In certain sections and especially in the East the practice has long existed of granting exhibitors an adjustment of the stipulated film rental at the conclusion of an engagement. Thus if the run of a picture was disappointing, the distributor would adjust the film rental so as to save the exhibitor from a loss and sometimes even to afford him a profit. It is easy to say that this was a bad practice — that the contract terms should be fair in the first place and that the contract should be performed as written. But it was in reliance on promises of an adjustment (known in the trade as a "look") that exhibitors for many years have been induced to sign contracts calling for higher film rentals than they could possibly afford to pay.

This practice was followed for so long a time that it became an established trade custom and was implicit in every film deal regardless of whether it was mentioned in the negotiations or specified in the contract.

About the time of the enactment of the tax bill, certain of the companies in licensing their films began to notify the exhibitors that the contract prices would hold and that there would be no "look." There was, however, no reduction in the contract prices to compensate for the elimination of this beneficial trade custom; on the contrary, prices have quite generally been increased by the devices hereinafter mentioned.

2. Many exhibitors for a long time have bought their films on a scale with floors and ceilings adjusted to the grossing potential of their theatres, as shown by experience. That is to say, the percentage of the receipts which the exhibitor would pay as film rental depended upon the amount of the receipts during the engagement, the distributor's percentage increasing as the receipts climbed into the higher brackets. The tax bill has had the effect (roughly speaking) to increase the theatres' gross receipts by 10% to 20% without any corresponding increase in theatre attendance.

The increased receipts resulting for tax relief automatically elevates a picture into a higher percentage bracket under the scale and this increased percentage reverts back to the first boxoffice dollar. The film companies have refused to readjust their scales by raising the ceilings so as to allow for increased grosses resulting from tax revision and not due to the unusual drawing power of the pictures.

3. In addition, the minimum percentage terms in percentage contracts, already too high for most exhibitors, have been further increased, so that exhibitors now must pay more for pictures that do not gross beyond the lowest percentage bracket. Thus exhibitors are being crushed between raised floors and lowered ceilings and their tax benefits are being confiscated by the film companies.

4. Increases in the prices of flat rental pictures in the established categories could be easily detected and so that method has not been widely used. However, complaints have been received which indicate that the same result is being achieved by including in the top allocations pictures which formerly would have been placed in the lower brackets.

What Will Be The Consequences?

Unless all the rules of fair dealing and sound economics have changed without our knowing about it, it would seem that the extraordinary policies and conduct of the film companies can lead only to disaster — disaster for all concerned. Even if the theatres should display greater lasting powers than they were credited with in the Sindlinger report, the film companies still stand to lose their market, or a substantial part of it. For in a free American economy there will be a supply for every need; and, one way or another, the exhibitors, working in cooperation with independent producers, will find new sources of product to supplement or supplant the inconstant flow, now reduced to a trickle, from the major companies.

(Continued on inside page)

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IS IT THE BEGINNING?

Arthur Kerman, president of Governor Television Attractions, Inc., announced this week that his firm has acquired from Congress Films, Inc. TV distribution rights to eight "Bulldog Drummond" features that were originally made by Paramount in 1937, 1938 and 1939. Congress Films recently acquired the pictures from Paramount.

Thus Paramount has become the first of the big major companies to make its old pictures available to television.

A rather peculiar explanation of the part played by Paramount in this deal is published in a news story that appeared in the July 21 issue of *Film Daily*, which had this to say, in part:

"The Bulldog Drummond pix were originally distributed by Paramount in the Thirties. Story rights and distribution rights, however, expired long ago, and were impossible to renew, according to a Paramount spokesman yesterday. As a result, the deal for the prints in the vaults was closed several months ago. The spokesman termed it an 'isolated incident'."

What is difficult to understand about this unnamed spokesman's statement is this: If Paramount's story and distribution rights to the "Drummond" features expired long ago, how could it have sold the pictures to Congress Films recently?

Another part of the statement that is difficult to fathom is that the deal with Congress Films involved the prints in the vaults. How could the mere sale of physical prints give Congress Films the rights to the pictures? Equally unclear is what is meant by this spokesman when he refers to the deal as an "isolated incident."

To clear up these points, the writer communicated with the Paramount home office, but up to press time there seemed to be no one available who was in a position to discuss the matter with him.

In contacting Congress Films for a clarification of the deal, this paper learned that the company is a newly-organized firm that is owned by the father of Arthur Kerman, who in turn is president of Governor Television Attractions. A spokesman who appeared to be well versed in the affairs of both companies stated that the deal with Paramount for the "Drummond" features was closed several months ago, and that is included, not only the physical prints, but all distribution rights.

Since there appears to be no logical reason to doubt the accuracy of the statement that full rights to the "Drummond" pictures were acquired by Congress Films from Paramount, and since Paramount itself has not issued a denial of such a published statement,

one cannot help but wonder why the unnamed Paramount spokesman told *Film Daily* that Paramount's story and distribution rights to the pictures had expired long ago; that the deal was for the prints in the vaults; and that it is an "isolated incident," whatever that means. The best that one can make out of these peculiar statements is that they constitute a weak attempt to camouflage the fact that Paramount has become the first of the major companies to make its old pictures available to television.

The exhibitors, who are already plagued by declining grosses, are in no mood to tolerate or support any film company that will make its wares available to a medium that is in stiff competition with its established customers. For Paramount's own good, it is to be hoped that no more "isolated incidents" of this kind will occur in the future.

ONE OF THE BEST

Among the many motion picture stars who have proved themselves to be a credit, not only to their acting profession, but to the industry as a whole, none is more deserving of commendation than Danny Kaye because of the unstinting way he gives of himself to further patriotic and humanitarian causes.

In his latest effort in behalf of a humanitarian cause, Kaye has just returned from a 40,000-mile world tour, which he undertook for the purpose of making a color motion picture record showing the activities of the United Nations International Children's Emergency Fund (UNICEF), a branch of the United Nations devoted to providing medical and nutritional care for children in the more unfortunate areas of the world.

Appointed by the United Nations as an "ambassador-at-large," Kaye visited many foreign countries throughout the world, meeting with high government officials and conferring with UNICEF representatives. He visited children in hospitals, clinics, child health centers, homes for the handicapped, etc., and attended numerous parties for children. Newsreel cameramen were at his disposal at all stops, and Kaye himself appeared in many of the scenes with the youngsters. Kaye will help to edit the picture and will do the narration for the sound track. Subsequently, the documentary will be shown in theatres throughout the world to educate and interest the public in the humanitarian work of UNICEF.

With his quiet dignity and charming sense of humor, Danny Kaye, through the great humanitarian work he has done and is doing, has not only won the hearts of people everywhere, but he is doing a great public relations job for the motion picture industry as a whole. Every one of us may well be proud of him.

**"The Weak and the Wicked"
with an all-British cast**

(Allied Artists, July 18; time, 71 min.)

A fair English-made program picture, one that gives a new slant on a women's prison routine, and depicts the penal methods employed in England. The matrons, for example, are presented as being humane and not tough. There is considerable pathos in many of the situations. One heart-tugging sequence is where one of the prisoners is notified by the man she loved and who had promised to wait for her that he had found another woman. The characters are believable, thanks to the good direction. A defect in the construction of the scenario is that the woman who had robbed the heroine of a valuable article, thus making it impossible for her to prove her innocence, is not punished. Otherwise the story is well written and the acting is good. There is no comedy relief, and the photography is in a somewhat low key:—

Framed in an insurance fraud case when she is unable to meet a gambling debt, Glynis Johns, brought up in luxury, is sentenced to prison for two years. John Gregson, her fiance, a struggling doctor, promises to wait for her. Although thrown among many wicked women, including a murderess, shoplifters, bigamists, unwed mothers and the like, Glynis manages to hold her own. Her excellent behavior wins her a transfer to an honor prison, where she is allowed to leave the institution for a day or two, unaccompanied, so that she may again become accustomed to civilian life. Diana Dors, another well behaved prisoner, is sent along with her. But once outside the prison, Diana decides to run away because her boy-friend had found another woman, whom he intended to marry; she could not stand the thought of losing the man she loved passionately. Glynis tries to dissuade her, but in vain. When Glynis returns to the prison alone, she is blamed for Diana's escape, but while she is being lectured Diana returns and explains that she could not break faith with Glynis.

Victor Skutezky produced it, and J. Lee-Thompson directed it, from his own screenplay written in collaboration with Anne Burnaby, based on a novel by Joan Henry.

Adults.

**"The Raid" with Van Heflin,
Anne Bancroft and Richard Boone**

(20th Century-Fox, June; time, 83 min.)

An unusually good Civil War melodrama, photographed in Technicolor and expertly directed and acted. Centering around a group of escaped Confederate soldiers who pose as civilians and carry out a carefully laid plan to burn and pillage a Vermont town, the picture offers a story that is off the beaten track and that furnishes sustained suspense, much excitement and considerable human interest. Van Heflin turns in a top notch performance as the Confederate major who heads the daring venture. His kindly feelings toward Anne Bancroft, as the widow of a Union soldier, and toward Tommy Retting, as her son, leave the spectator with no doubt that he is a decent fellow, possessed of human understanding, and that the job of destroying the town is a war maneuver he must carry out, no matter how distasteful it is to him personally. The detailed manner in which the raid is planned is highly interesting and exciting, and the suspense stems from unforeseen developments that threaten the security of the plan. A fine portrayal is delivered by Richard Boone as a one-armed Union captain who courageously but unsuccessfully attempts to combat the raid. The production values are first-rate, and so is the color photography:—

As Sherman makes his victorious march through Georgia toward the end of the Civil War, eleven Confederate officers, led by Heflin, escape from a Union military prison near the Canadian border. Heflin, wearing civilian clothes and posing as a Canadian businessman, turns up in St. Albans one week later on the pretext of seeking real estate for a business site. He establishes credit at a local bank and takes a room at a boarding house operated by Anne, a young war widow. There he meets Tommy, her young son, and Boone,

one of her boarders. His search for a "business site" enables Heflin to learn every detail of the town's geography so that he and his companions, aided by a handful of rebel soldiers who had infiltrated behind Yankee lines, could attempt to take over the town—a move designed to divert Union troops back to New England and thus relieve pressure on General Robert E. Lee. He deploys his men throughout the town in various civilian disguises, but minutes before the scheduled attack a column of Union cavalry unexpectedly rides into St. Albans. Heflin is barely able to forestall the raid in the face of this surprise development, and the whole plan is put off pending the departure of the cavalry within a few days. Complications arise when Lee Marvin, one of his men, becomes drunk and threatens the security of the plan. Efforts to locate Marvin are fruitless until he shows up on Sunday in church, and, shouting incoherently, threatens to shoot the preacher and to destroy the worshipers with a bottle of liquid fire. Before he can hurl it, Heflin shoots him dead. This quick action makes Heflin a hero and the grateful townspeople present him with a gift of acreage as a token of their appreciation. Although touched, he cannot reveal that he and his men planned to burn and pillage the town on the following day. Just before the raid takes place, Anne and her son discover Heflin in Confederate uniform. Quickly telling her the truth about himself, Heflin strides out to direct the attack and accomplishes it exactly as planned, managing to escape minutes before the return of the cavalry, summoned back by little Tommy. Reading a note left to her by Heflin, Anne understands that his action had been motivated, not by viciousness, but by a sincere desire to help the cause of the Confederacy.

It is a Panoramic production, produced by Robert L. Jacks, and directed by Hugo Fregonese, from a screenplay by Sidney Boehm, based on "Affair at St. Albans," by Herbert Ravenal Sass.

Family.

**"River Beat" with Phyllis Kirk
and John Bentley**

(Lippert, July 16; time, 73 min.)

A passable English-made crime melodrama, of program grade, dealing with diamond smuggling on the Thames waterfront, and revolving around an American heroine who is suspected of being a member of the smuggling ring, but who protests her innocence and helps the authorities capture the gang. The action is somewhat slow in the beginning, but it becomes fast and thrilling toward the end, where it deals with the chase of the villain, who tries to escape with the heroine as his captive. Phyllis Kirk is the only American player in the otherwise all-English cast, and even her name means little at the box-office at this time, but in these days of a product shortage the picture should fit into the lower half of a double bill nicely. The acting is good, and so is the photography, although it is in a low key:—

English customs officials hold Phyllis, radio operator on the Mohawk Prince, a U.S. freighter, after finding diamonds in cigarette packs she had been carrying from a ship's steward to a friend on shore. When the steward is found murdered, Phyllis offers to aid John Bentley, the customs officer in charge of the case. The smuggling ring plants other diamonds in Phyllis' cabin to discredit her testimony, but Bentley, convinced that she is innocent, asks that she be placed in his custody. Seeking the man to whom Phyllis had innocently promised to deliver the cigarette packs, the authorities' suspicions narrow down to Glyn Houston. He eludes them, but Phyllis trails him back to the Mohawk Prince, where she overhears Robert Ayres, the captain, quarrelling with Houston and admitting that he had killed the steward to prevent his exposure as head of the smuggling ring. While telephoning Bentley for help, Phyllis is caught by Ayres and forced into a river boat in which he planned to escape. Bentley and the police take up the chase and overtake the boat, rescuing Phyllis and overpowering Ayres.

Victor Hanbury produced it, and Guy Green directed it, from a screenplay by Rex Rienits.

Adults.

"Betrayed" with Clark Gable, Lana Turner and Victor Mature

(MGM, September; time, 108 min.)

The important thing about this picture, insofar as the exhibitor is concerned, is the marquee value of the stars' names, for as an entertainment it is only moderately interesting and mildly exciting. Photographed in Eastman color, its World War II story of spies and counterspies in Holland, during the Nazi occupation, lacks conviction and is full of improbabilities that may get by with the undiscriminating picture-goers but which no doubt will be sneered at by those who have regard for story values. The direction is routine and so is the acting. Still another fault is the running time, which is much too long for the story that is told. On the credit side is the fine color photography, which enhances the actual Holland backgrounds against which the action was shot, but this picturesque scenery is not enough to overcome the lack of a worthwhile story:—

Captured by the Nazis, Clark Gable, a Dutch intelligence officer working with the British, is rescued in a daring raid engineered by a Dutch underground group led by Victor Mature, a fearless and dashing fellow. Gable returns to England with a recommendation that the Allies aid Mature's group to expand its resistance activities, and in furtherance of this plan he makes contact with Lana Turner, glamorous widow of a wealthy Dutchman, who wanted to aid the war effort. Lana is put through a severe espionage training program, during which she and Gable fall in love, and after which she parachutes into Holland. There, aided by Mature, she poses as a schoolteacher who is friendly to the Nazis and is enabled to receive and transmit messages between Mature and the Allies. Lana finds herself attracted to Mature, whose daredevil antics fascinate her, and she feels deep sympathy for him when his mother, whom he worshiped, has her head shaved by the local citizens for alleged collaboration with the Nazis. In the course of events the resistance group begins to suffer high casualties and the Nazis seem to be prepared for their surprise raids. British intelligence finds reason to suspect that Lana is working against them, and Gable, sent back to Holland to investigate, reluctantly comes to the same conclusion. Several incidents, however, cause him to suspect that Mature is the guilty one and that he had turned traitor in revenge for his mother being branded a collaborator. To prove his suspicions, Gable, disguised as a Nazi officer, engineers the rescue of Mature from an enemy military hospital, where he was supposedly being held as a prisoner. Information obtained from Mature not only convinces Gable that he is a traitor, but also enables thousands of Allied troops to fight their way out of a Nazi trap. Mature, aware that he had been found out, tries to escape, but Gable shoots him down. Her innocence established, Lana goes to Gable's arms.

It was directed by Gottfried Reinhardt, from a screenplay by Ronald Millar and George Froeschel. No producer credit is given.

Unobjectionable morally.

"The Law vs Billy the Kid" with Scott Brady and Betta St. John

(Columbia, August; time, 72 min.)

An ordinary western, photographed in Technicolor. With the exception of theatres where westerns are popular, regardless of their quality, this one has little to recommend it, for the direction is undistinguished and so is the acting. Scott Brady is convincing as Billy the Kid, the famous outlaw. The story is routine, and most of the action is contrived and forced. In fact, it is hardly a picture for children because of the many shootings and killings and the occasional brutality. The color photography is good:—

Scott Brady kills a man who had tried to outdraw him and is compelled to flee the State. James Griffith, his best friend, accompanies him, and both find employment on a ranch owned by Paul Cavanagh. When Brady shows an interest in Betta St. John, Cavanagh's attractive niece, it arouses the jealousy of Allan Hale, Jr., the ranch foreman, who gives Brady a severe beating. Hale, discharged by Cavanagh, rides into town to align himself with Robert Griffin and Steve Darrell, the crooked sheriff, who headed a gang seeking to take over all the ranches in the territory. Learning that Brady was wanted for murder in another State, they decide to use this as an excuse to arrest Cavanagh for harboring a fugitive. Scott hides out as the sheriff's posse

approaches, and he sees Cavanagh deliberately shot and killed under the pretense that he was about to draw his gun. Furious, Scott forms his own posse from among the ranch hands and sets out to avenge Cavanagh's murder, despite Betta's plea that he let the law take its course. A series of gun battles ensue, and the violence becomes so great that the Governor of the State takes personal command of the situation. He discharges the sheriff and appoints Griffith in his place. Griffith's efforts to talk Brady out of his desire for revenge are in vain, even though the Governor promises Brady that he will not be held accountable for his past crimes. After Brady kills Griffin and Darrell, Griffith forms a posse, traps Brady and throws him into jail to await hanging. Brady escapes, but before leaving town he hunts up Hale and kills him. He then hastens to Betta's home to take her along on his flight across the border. But Griffith, anticipating Brady's movements, surrounds the house with a posse and shoots Brady dead when he tries to escape.

Sam Katzman produced it, and William Castle directed it, from a story and screenplay by John T. Williams.

Adults.

"Pushover" with Fred MacMurray, Kim Novak and Phil Carey

(Columbia, August; time, 88 min.)

A fair crime melodrama. It is not a pleasant story, for it deals with the downfall of a police officer, who resorts to murder, even to the extent of killing a fellow-officer, because of his infatuation for an immoral woman. Several of the situations hold the spectator in pretty tense suspense, but the action for the most part is pretty slow and at times becomes boring because of repetition. Fred MacMurray turns in his usual competent performance as the erring cop, and good work is done by Kim Novak, an attractive newcomer, who shows promise with her portrayal of the crook's moll who influences MacMurray to take the wrong road. There is no comedy relief. The direction is skillful, and the photography good:—

After flirting with Kim and taking her to his apartment, MacMurray discovers that she is the girl-friend of Paul Richards, who had committed a bank robbery and murder several nights previously. MacMurray reports to his superior that Kim does not suspect him of being a cop, and he, along with Phil Carey and Allen Nourse, two other plainclothes officers, are assigned to watch Kim's apartment and to tap her phone in the hope that she will lead them to Richards. In the course of events, MacMurray has another meeting with Kim, and when he questions her about Richards she realizes that he is a cop. Nevertheless, she informs MacMurray of the method Richards will use to contact her, and suggests that he kill him, take the loot and run off with her. Meanwhile at the stakeout apartment, Carey becomes fascinated with Dorothy Malone, a pretty nurse living next door to Kim. MacMurray decides to accept Kim's suggestion and meets with her secretly on plans to misguide Carey and Nourse when Richards shows up at her apartment. The plan goes wrong when Nourse leaves his post for a drink at a cafe and shows up just as MacMurray nabs Richards. This turn of events causes MacMurray to kill both Richards and Nourse. He then takes Richards's body and his car, which contained the loot, and hides it in a dark alley. Meanwhile Nourse is found dead and is believed to have been killed by Richards. In the complicated incidents that follow, Carey, through a chance meeting with Dorothy, learns that she had seen MacMurray leaving Kim's apartment—a fact that he had concealed. Realizing that he had been found out, MacMurray snatches Dorothy and uses her as a shield while he and Kim try to reach the car containing the loot. But Carey and the other police officers form a cordon, trap MacMurray and shoot him dead. Dorothy returns to Carey unharmed, while Kim realizes too late that she and MacMurray could have managed without the money.

Jules Schermer produced it, and Richard Quine directed it, from a screenplay by Roy Huggins, based on stories by Thomas Walsh and William S. Ballinger.

Adults.

KIND WORDS FROM THE READERS

Dear Pete:

As you mark the 35th year of HARRISON'S REPORTS, let me as an old friend and colleague extend heartiest congratulations and good wishes and to express the hope that HARRISON'S REPORTS will for the next thirty-five years continue to render its services for the benefit of not only the exhibitors but the entire motion picture industry.

Your editorial of July 3rd was a fine review of the history of HARRISON'S REPORTS and its many excellent qualities only it did not pay due homage to Pete Harrison, whose wisdom, experience and integrity have made the Reports the useful adjunct to our business that they are. Your legion of friends in the industry will agree with this statement.

Once again, sincere good wishes and warmest regards.

—Spyros P. Skouras, President,
20th Century-Fox Film Corp.

* * *

Dear Pete:

I read the editorial in your issue of July 3 with great interest, and it dawned upon me that I have been reading your publication for practically all of those 35 years, and that personally or through my company, I have been a subscriber to it for that length of time.

There have been times, Pete, when I have disagreed with you, but not often.

I wish to take this opportunity to tell you that I think you have certainly lived up to the slogan on your masthead.

Extending to you my very great appreciation for the assistance you have been to me with your fine publication, and wishing you continued success, I am, with every good wish, cordially yours,

—Harry C. Arthur, Jr., Los Angeles, Calif.

* * *

Dear Mr. Harrison:

Having booked for countless number of years I feel qualified to say that your publication is still the finest picture reference in the industry.

Reaching a 35th Anniversary is really a milestone. What better can I wish you than the attainment of reaching the 50th. May your continued success always be coupled with good health. —Etta V. Segall, Allied Artists Distributing Corp., New York, N. Y.

* * *

Space limitations prevent me from reproducing the many other expressions of good will and congratulations that have been sent in by friends and subscribers. To all, however, I wish to express my heartfelt thanks.

P. S. Harrison

ORDER YOUR MISSING COPIES

Now and then one of your copies of HARRISON'S REPORTS is either lost in the mails or misplaced by you, but you don't know that it is missing until you look up the back copies for some information that you need. In such a case you are greatly inconvenienced.

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in stock for such an emergency. All such copies are furnished to subscribers free of charge.

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"Malta Story" with Alec Guinness

(United Artists, no rel. date set; time, 98 min.)

Even though this British-made war drama deals with the inspiring defense of the Island of Malta during the siege of 1942, it is doubtful if it will prove to be of much interest to American audiences, first, because it offers little that has not been seen many times in countless similar films, and, secondly, because it is handicapped by a rather thin story line. In fact, the most interesting parts of the picture are the factual newsreel shots of war scenes that have been woven into the fictional story. The picture will depend heavily on the draw of Alec Guinness, who has become quite popular in this country, but his first non-comedy role as an RAF pilot is something less than satisfying and no doubt will be a disappointment to his fans. The others in the all-British cast are no more than adequate in stereotyped characterizations:—

En route to Cairo, Guinness, a Photographic Reconnaissance Pilot, stops at Malta, where his plane is blown to bits in an air raid shortly after he lands. He finds himself assigned to an Air Squadron on the Island, and joins the desperate fight to prevent its capture. While on a reconnaissance mission, Guinness obtains evidence of enemy preparations for an invasion of Malta. Jack Hawkins, the commanding officer, notifies headquarters of the dire need for planes and supplies. Bitter struggles take place at sea as convoys fight their way through to the besieged Island. Guinness meets and falls in love with Muriel Pavlow, a Maltese girl, and asks Flora Robson, her mother, for formal permission to marry her. The mother accepts the situation but asks them to wait until the end of the war. As aircraft reinforcements arrive, the British forces on the Island are able to take the offensive and in due time the tables are turned when enemy forces in North Africa find themselves short of the means of waging war. When a convoy powerful enough to turn the tide of battle in the Middle East leaves an enemy port under cover of a thick fog, Guinness is given the seemingly impossible task of finding it. The mission proves to be as dangerous as it is difficult, for when he finally succeeds in locating the convoy he cannot help but give away his own position while radioing details back to the base. Enemy fighters soon locate him and shoot down his plane, but before he dies he succeeds in getting his message through to Malta and thus guides the British bombers to the enemy ships.

It is a J. Arthur Rank Organization presentation, produced by Peter de Sarigny, and directed by Brian Desmond Hurst, from a screenplay by William Fairchild and Nigel Balchin.

Family.

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DEBUNKING THE BUNK

Ever since Paramount first introduced VistaVision to the trade last March, it has been carrying on a desperate publicity campaign to build up the process for more than it actually means to exhibition, and in doing so it has frequently resorted to the publicizing of misinformation.

As an example of the type of misinformation handed out by Paramount, its publicity releases frequently quoted different industry people who referred to VistaVision as a "wide-screen process" and who made comments that misled exhibitors to believe that it was anything from a process like CinemaScope to something like Cinerama. Paramount itself occasionally referred to VistaVision as a "wide-screen process," even though it knew that it is no more than an advanced photographic technique that improves the quality of motion picture photography, and that the end result, as Jack Kirsch, head of Illinois Allied recently stated, "is merely a clearer, better motion picture of the conventional type."

This paper can cite many other examples of the methods employed by Paramount to create the impression that VistaVision is a startling new wide-screen process that is competitive to CinemaScope, and even to Cinerama and the Todd-AO process. But we need go no further than the latest bit of misinformation handed out in a recent Paramount publicity release, which stated that, as a result of a "highly successful" demonstration of VistaVision in Tokyo, "all of the Army Motion Picture Service's 1,500 theatres will be converted for VistaVision presentation." The release further states that "AMPS chiefs in the Far East have started to equip each theatre with the largest screens they can accommodate in order to present VistaVision."

Aware that previous publicity releases put out by Paramount about VistaVision were not exactly models of veracity, this writer telephoned the Washington headquarters of the Army Motion Picture Service to check on the statements made by Paramount. A spokesman for the AMPS stated that, outside of scattered 16 mm. units, there are only about 135 AMPS theatres in the Far East and that he does not know where Paramount got a figure of 1,500. Moreover, this spokesman denied the Paramount claim that the AMPS had decided to equip its theatres for VistaVision following the demonstration of the process in Tokyo. He stated that plans to equip the AMPS theatres with anamorphic lenses and wide screens for CinemaScope had been formulated some time ago, and that when such installations are made the theatres, being equipped with the highest and widest screens possible, will be enabled to present also VistaVision pictures.

This spokesman further revealed that, within the continental United States, the AMPS operates ap-

proximately 400 post theatres. Of these, 100 have already been equipped for CinemaScope and stereophonic sound, and that 150 more are in the process of being so equipped. The policy of equipping with the highest and widest screens possible will enable these theatres, too, to play pictures of all dimensions, including VistaVision.

Paramount, of course, has tried to create the impression that enthusiasm over VistaVision is responsible for the AMPS decision to equip its theatres with the largest screens possible, but like many other Paramount claims this one, too, turns out to be just so much bunk.

THE CLAMOR FOR ACTION

A National Allied committee made up of Abram F. Myers, Ben Marcus, Jack Kirsch, Nathan Yamins and Wilbur Snaper is tentatively scheduled to meet with the major company sales managers in New York around the middle of August to discuss rising exhibitor complaints against high film rentals, the print and product shortages, and other problems that are plaguing theatremen today.

Just what will result from these talks remains to be seen, but before entering these discussions the sales managers will do well to heed the words of warning expressed recently in a bulletin issued by Mr. Myers, who said that the "responsible heads of the film companies can make no more serious mistake than to ridicule or ignore the complaints now being voiced by exhibitors in all parts of the country concerning their present day pricing and distributing methods."

In that bulletin, which was published in the July 17 issue of this paper, Mr. Myers pointed out that the tempers of the exhibitors is unmistakable, and that he could not predict how long National Allied could hold to the view that there should be no Government regulation of the industry.

That Mr. Myers knew what he was talking about is evidenced by the fact that, since he issued his bulletin, several of the Allied regional organizations have made it clear that they favor Government intervention if the distributors will not see the light.

Last week the board of directors of Wisconsin Allied passed a resolution urging that National Allied take immediate steps to seek Government intervention in the event that the committee appointed to meet with the heads of the distributing companies "fail in its attempts to persuade the distributors to return to a 'live and let live' policy as it relates to film terms."

Wilbur Snaper, head of New Jersey Allied and former national president, told the trade press recently that his members were fighting mad over current distributor abuses and that his organization will insist at the forthcoming National Allied board meeting in

(Continued on back page)

MORE KIND WORDS FROM THE READERS

Dear Pete:

The announcement in your issue of July 3rd that you are celebrating your 35th Anniversary as publisher of HARRISON'S REPORTS is an occasion for offering our congratulations on your attainment of this long record of service to the industry and to express our hopes for your continued good health and prosperity.—*Charles H. Reagan, Loew's, Inc., New York, N. Y.*

* * *

Dear Mr. Harrison:

For thirty-five years you have been the friend and big brother advisor of the small exhibitor.

Please accept the congratulations of one who has benefitted on many occasions from your kindly advice and counsel.—*Carl W. Veseth, Palace Theatre, Malta, Montana*

* * *

Dear Pete:

One of our accounts, Mr. A. Maynes, of the Plaza Theatre, Marmora, Ontario, would like to get your subscription for the HARRISON'S REPORTS, and also would like to receive copies of probably the last six months or year, so that he can check the pictures that he wants to play now.

I told him that yours was the only paper that I can rely on as to the calibre of the pictures. Although you are not 100% right, they are the best reviews and the most honest ones that anybody can get. I know that we here highly praise the paper and wouldn't do without it.—*Curly S. Posen, Allied Theatres, Toronto, Ont., Canada*

* * *

(By radiogram)

Dear Mr. Harrison:

I never had the pleasure of meeting you personally but I am happy having got your assistance with your fine film publication all 35 years. I wish you from my heart continued success. I have 12 cinemas here and deal 100% with Fox, Warners and United Artists. Please accept my very great appreciation for your big contribution to the film business and many congratulations from RI Cinemas.—*Odd Bioernstad, Stockholm, Sweden*

* * *

Dear Mr. Harrison:

Let me be among the very very many of your subscribers and friends to congratulate you on the 35th anniversary of HARRISON'S REPORTS, and to wish you many more years of success, good health and happiness.

I believe that I am one of your earliest subscribers. I can remember back to 1919, when I first received a sample copy of HARRISON'S REPORTS, how impressed I was with the sincerity and honesty of your editorials and reviews. I immediately mailed in my subscription and have been a subscriber ever since. I believe we met several times when you visited Pittsburgh at Allied conventions and meetings, and I always had the feeling that I was talking to a real friend of the Exhibitor.

I have been in this business since 1911, and have seen good times and bad, but I don't believe I have ever experienced conditions in this business like we

have at present. From an exhibitor's point of view, our receipts are about 60% of what they used to be, while our expenses continue to rise. But the really worrisome thing today is the shortage of pictures. As recently as a year ago, I was always booked ahead six weeks or so. Now I don't know what I'm going to play two weeks from today. And naturally, this being a seller's market, whatever we do have costs more than it's worth. It's very discouraging, to say the least, but I suppose we have to take what comes and hope for better days. The main thing is to have one's health, although business conditions today don't help much in that respect either.

Again let me wish you the very best of everything.—*H. L. Stahl, Drake and Lyric Theatres, Oil City, Pa.*

A WIDE-AWAKE LADY PRODUCER

In these days of exhibitor problems with various wide-screen projection and photographic processes, it was gratifying to listen to producer Harriet Parsons at a trade press interview this week. Miss Parsons was in New York to help promote the opening of "Susan Slept Here," her latest RKO production.

An intelligent person and movie-maker, Miss Parsons knows her wide-screen and she differentiated between the different processes, systems and methods. And, most importantly, she understands the problems faced by exhibitors today because of the various dimensions. She feels that the individual exhibitor should decide which ratio of projection is best suited for his theatre, and she thinks that the answer to the problem is the Tushinsky SuperScope lens, which is compatible with all types of prints that will be furnished by the distributors.

Miss Parsons recognized the credit due Cinerama and CinemaScope for serving as a hypo to the film business when it needed a strong stimulant, but she expressed the opinion that the wide-screen was not an end in itself, but a means to the end of better entertainment. This belief has been expressed by others, but it is still pertinent. And in this regard she stressed also the importance of color, claiming that it is even more important than the big-size screen. While we don't necessarily agree with her on this point, we do agree that color's importance should not be overlooked in the frenzy for wide-screen presentations.

Miss Parsons, who has been following a truly hectic schedule of interviews and personal appearances in New York as she did in San Francisco for the world premiere of "Susan Slept Here," believes that exhibitors can use and should get the publicity help of some one connected with the making of the picture. "Their presence adds an aura of glamour which is always helpful for selling tickets," she said. Her record of personal appearances and press, TV and radio interviews is proof that she practices what she preaches.

FOOD FOR THOUGHT

Keen observers of the Hollywood scene insist that Paramount's continuing interests in VistaVision really really stems from the company's future television plans. VV's sharp, hard definition is ideal for TV exhibition. (Paramount holds a controlling interest in Telemeter, slot-TV outfit.)—*Film Bulletin, July 26, 1954.*

"Broken Lance" with Spencer Tracy, Richard Widmark, Jean Peters, Robert Wagner and Katy Jurado

(20th Century-Fox, August; time, 96 min.)

Set against magnificent western scenery and enhanced by DeLuxe color and by the expanded vision of the new Cinema-Scope photographic lenses, "Broken Lance" emerges as a powerful and gripping dramatic entertainment, one that should prove to be a top box-office attraction because of favorable word-of-mouth advertising. It is not a cheerful story, for it centers around the disintegration of a family and is based on hate and revenge, pitting father against sons and brothers against half-brother. But the situations are so powerfully dramatic and the direction and acting so skillful that one does not mind the somber tone of the story and is held engrossed from the first to the last reel. Spencer Tracy's acting is a triumph. As a headstrong, wealthy cattle baron who dominates his family with an iron will, Tracy turns in one of the best performances of his distinguished career; he makes the characterization strangely likeable and arouses considerable sympathy, despite his faults and shortcomings. A forceful performance is turned in by Richard Widmark as Tracy's oppressed son, who grows up to hate his father and revolts against him in his hour of need. An equally good acting job is contributed by Robert Wagner, as the half-breed son of Tracy and Katy Jurado, who loved and understood his father and who saves him from prison. Miss Jurado is excellent as Tracy's understanding Indian wife, and her anguish over the breach between Tracy and his sons, as well as among the sons themselves, gives the film a number of pathetic and tender moments. Good work is turned in by Jean Peters, as Wagner's sweetheart, who helps him to get the hate for his half-brothers out of his system. While the story is essentially a character study, it has its moments of tense excitement and violence, the most impressive being the vicious fight between Widmark and Wagner in the closing reels. All in all, "Broken Lance" is a superior production of its kind, and all concerned with its making are deserving of high credit.

The story, told partly in flashback, depicts Tracy as a domineering individual who rules both his cattle empire and his family with an iron hand. His wife, who had borne him three sons (Richard Widmark, Hugh O'Brian and Earl Holliman), had died in his early pioneering days, after which he had married Miss Jurado, an Indian chief's daughter, who had borne Wagner, their half-breed son. Tracy favors Wagner and looks upon his other three sons as weaklings. When waste from a copper mine nearby pollutes a stream and poisons some of his cattle, Tracy, reacting in typical fashion, takes the law in his own hands and wrecks the mine after its operator defies him. Civil and criminal charges are filed against Tracy and, to evade judgment, he transfers his holdings to his sons. In court, his defiant attitude gets him into trouble and he finds himself faced with a possible jail sentence. To save Tracy from prison, Wagner takes the stand and admits responsibility for wrecking the mine. A deal is made with the opposing lawyer to pay the damages and thus secure Wagner's release, but the other sons, now in possession of the property, refuse to sign the financial agreement. As a result, Wagner is sentenced to three years in jail. The defiance of his sons and the jailing of Wagner is too

much for Tracy, and he suffers an apoplectic stroke. While Wagner languishes in jail, Widmark takes over the management of the ranch and contemptuously defies his father by arranging to sell part of the land to the mine operators. In a desperate effort to stop Widmark, Tracy excites himself and dies. Wagner, upon being released, vows vengeance on his half-brothers, but his mother and Jean convince him that it would be best to leave the area and forget his revenge. But Widmark, thinking that Wagner will not rest until he gets his revenge, forces him into a fight to the death. It ends with Wagner emerging the victor, and with his setting out to make a new life with Jean.

It was produced by Sol C. Siegel, and directed by Edward Dmytryk, from a screenplay by Richard Murphy, based on a story by Philip Yordan.

Unobjectionable morally.

"Crossed Swords" with Errol Flynn and Gina Lollobrigida

(United Artists, August; time, 86 min.)

Photographed in Pathecolor and produced in Italy, "Crossed Swords" is a lavish period romantic comedy-drama, set in the days of medieval Italy and revolving around the adventures of a swashbuckling Don Juan who puts up a desperate but losing fight against a law compelling single men to marry. As an entertainment, however, it is no more than mildly amusing and exciting, and is best suited for indiscriminating audiences. Errol Flynn makes an athletic hero, leaping from balconies and engaging overwhelming odds in numerous duels, but his performance lacks polish and is nothing to brag about. Except for Nadia Gray, the English actress, the rest of the cast is Italian and the dialogue they speak has been dubbed into English. It is a beautifully produced picture and the color and settings are eye-catching, but all this is not enough to overcome the thin, routine story and the ordinary direction:—

Flynn, a dashing but notorious bachelor, and his friend Cesare Donova, son of Pietro Tordi, the Duke of Sidona, return to the dukedom after a round of romantic adventures and learn that all men over the age of twenty must marry or be liable to imprisonment. They discover also that Roldano Lupi, treacherous counsellor to the duke, is plotting with Alberto Rabagliati, a wealthy old man married to Nadia Gray, a former flame of Flynn's, to usurp the Duke. Lupi himself sought to marry Gina Lollobrigida, the Duke's daughter, as a means to the throne. Seeking to return to his happy state of bachelorhood, Flynn decides to flee from Sidona, but Gina uses her wiles to delay his flight and to trap him into marrying one of the women of Sidona. In the process, however, she falls in love with him herself. In the course of events, Lupi manages to imprison both the Duke and Gina, and he plans to murder Flynn and Donova, who had returned to Sidona to aid them. But both escape assassination when they are aided by Nadia, who, despite her faults, was loyal to the old Duke. In a final battle with Lupi's forces, Flynn and Donova, aided by many supporters, defeat the mercenaries and kill Lupi himself, at the same time rescuing Gina and her father. The rejoicing is complete when Flynn decides to comply with law and make Gina his bride.

It is a Viva Films presentation, produced by J. Barrett Mahon and Vittorio Vassarotti, and written and directed by Milton Krims. Adult fare.

White Sulphur Springs, August 23-24, that action be taken to have the abuses brought to the attention of the Department of Justice as well as appropriate Congressional investigating committees. Snaper further stated that, at the local level, his organization will consider the filing of a suit similar to the Jackson Park suit in Chicago in order to straighten out the chaotic state of the whole clearance setup in Northern New Jersey, caused by the holdup of pictures and the shortage of prints.

Bennie Berger, president of North Central Allied, has announced that his organization, too, will seek to bring about Government intervention if the National Allied committee is unsuccessful in its attempts to induce the distributors to relax their demands.

From the mood of these organizations it is evident that the situation is becoming more explosive with each passing day. As Mr. Myers has aptly pointed out in his bulletin, "The mounting crisis in the motion picture business calls for fair-minded consideration and prompt action for the moderation of selling policies and practices by the executive heads of the film companies—not merely the sales heads, but the presidents, also."

It is to be hoped that this advice will not fall on deaf ears.

BIDDERS BEWARE

Under the above heading, Bob Wile, executive secretary of The Independent Theatre Owners of Ohio, calls attention in his July 22 service bulletin to the editorial that appeared in the July 17 issue of this paper, relative to the printed form that Paramount is using to notify competing exhibitors that bids for a particular picture are unsatisfactory.

Labeling the form as "a cute little gimmick" that is being used by Paramount "in a sly way," Wile reproduces its text and points out that it is sent to all those to whom opportunity to bid was offered, whether they bid or not. "To the one who did bid," states Wile, "it indicates that his competitor also bid, and would therefore induce him to raise his offer over his bid. To the one who did not bid it indicates that Paramount is going to use him as a wedge to force higher film rentals, although in fact he did not want the picture at all."

"Of course," concludes Wile, "the obvious solution to this is that if such a letter is received by a theatre which did not bid, he should call his competitor and tell him so. He should be able to depend on his competitor doing the same thing for him. If Paramount indulges in little tricks like that, a little 'collusion' will defeat it."

In the two weeks since the article, "A Competitive Bidding Evil That Needs Immediate Correction," appeared in this paper, the writer has had an opportunity to check up on the forms used by the other distributors to notify competing exhibitors about unsatisfactory bids. Not one is using a form that is either similar to Paramount's or has a tendency to mislead competing exhibitors. HARRISON'S REPORTS repeats that the only way by which Paramount can assure competing exhibitors that the form is not intended to take advantage of them is to revise it immediately. Thus far the company has given no indication that it intends to do so.

THE PRINT SHORTAGE

Treating with the print shortage problem, Ben Marcus, president of Allied States Association, issued the following statement this week:

"The reduction in the number of boxoffice pictures has unquestionably been responsible for the closing of many subsequent-run and small-town theatres.

"But the reduction of prints allocated to the film exchanges, as reported by branch managers and bookers of the various film exchanges, will definitely hasten the closing of considerably more subsequent and small-town theatres.

"It has been reported that even Metro-Goldwyn-Mayer, who has always had enough prints for good distribution, has now reduced, as much as 40 per cent, the number of prints for some of its exchanges. Other distributors report similar reductions.

"This is a very short-sighted and foolish economy and will further tend to destroy all orderly clearance for subsequent-runs and will prohibit small towns from showing the much-needed boxoffice pictures within a reasonable time after first-run in the cities. It will waste the effective advertising and publicity that usually precedes and follows the first-run city opening.

"It is hard to conceive that the heads of the major producing companies would embark on such a senseless economy move, particularly after the excellent financial statements they all have reported, which far exceeds the comparative figures of a year ago; and, whereas the exhibitors are fighting for survival and existence under present conditions, I sincerely hope the distributors will re-examine the print shortage and reduction situation and increase instead of reduce the number of prints to the exchanges in order to make boxoffice pictures available to the much-needed subsequent-run and small-town theatres to help them survive.

"It is a fallacy, proven time and again, to think of eliminating this type of theatre and retain the profitable position the distributors have enjoyed this last year."

CONDEMNED BY SILENCE

This paper has made further efforts to obtain a clarification from Paramount of the peculiar explanation made by one of its spokesmen in regard to the part played by the company in the sale of eight "Bulldog Drummond" features to television, as reported in last week's issue, but these efforts have been to no avail. It seems as if there is still no one available at the Paramount home office who is in a position to discuss the matter.

The reluctance of Paramount's officials to discuss the deal makes it quite obvious that they cannot offer any explanation that will lift from their company the dubious distinction of having become the first of the big major companies to sell its old pictures to TV.

The exhibitor organizations nailed Monogram and Republic to the cross when they sold their old pictures to TV. Are they going to do the same thing to Paramount?

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EXHIBITOR RESENTMENT REACHING SERIOUS PROPORTIONS

That there is a mounting sentiment for a Congressional investigation of current distributor practices was further evidenced this week by resolutions that were adopted by the Allied Theatre Owners of Western Pennsylvania and the West Virginia Allied Theatres Association wherein each resolved that, if the National Allied committee appointed to meet this month with the distributor heads fails to persuade them to adopt more equitable sales policies, each will recommend that National Allied take immediate steps to seek Government intervention.

Similar expressions have come from the New Jersey, Wisconsin and North Central Allied units, and it appears as if the other Allied units will follow suit prior to the forthcoming National Allied summer board meeting, scheduled to be held in White Sulphur Springs on August 23-24.

A very strong blast against the present sales methods is contained in a bulletin issued by Rube Shor, board chairman of West Virginia Allied, who was particularly critical of Universal for the terms being demanded on "Magnificent Obsession," and of Columbia for its demands on "The Caine Mutiny." Urging the exhibitors to rise against exorbitant rental terms, Shor recommended that they "inform the public by trailers on our screens how the Hollywood producers keep us from exhibiting their better pictures; why we are forced to exhibit the so-called junk and thus deprive them of the better pictures."

"Frankly," said Shor, "they (the distributors) are ruining our business. This calls for damage suits. Let us file suits upon suits. Let us find out how much pressure they can stand. How frequently can they sustain a loss and survive? It's time folks to join in a united buying combine that will determine the terms we can afford to pay and keep our doors open. Or join in a national boycott and ask our loyal patrons to support us in the boycott."

"It will not be difficult or embarrassing to discuss this problem with our Senators and Congressmen. Remember, we break faith with them when we agree to terms like these. They believed that we needed help and assisted us in securing it. If we give it away to the distributors we have not been right with ourselves or with the Congress."

"This, gentlemen, is an onslaught that must be nipped in the bud, else it will spread faster than fire in a dry forest. Let us pledge our individual support to necessary resistance measures right now. Figures don't lie. You cannot win under the distributors' present policies..."

The Allied units are not alone in their criticisms of current sales methods and practices. This week, George Kerasotes, vice-president of the United Theatre Owners of Illinois, a TOA unit, urged his members at a regional meeting in Rockford, Ill., to support TOA president Walter Reade, Jr. in his efforts to encourage independent film production, and to "endorse his criticism of the exorbitant film rentals and the unfair sales methods now being practiced upon theatre owners."

According to a TOA press release, members of the Illinois association, in an open forum, discussed the many problems confronting exhibition and voiced deep concern for the future if distribution does not try to understand the problems of exhibitors and to assist them. They were particularly vociferous in their complaints about the 40% and 50% rentals and stated that such high rentals are threatening their very existence. Among the specific complaints registered were:

1. *The shortage of prints:* One theatre owner reported that he had purchased six features for a Sunday playdate, but when attempting to book them was told in each instance that "no prints were available."

2. *Forced sale of blocks of pictures:* Exhibitors reported that sales of "an entire group, or none" were being practiced by some distributors.

3. *Forcing of shorts with features:* A number of theatre owners reported a doubling of the cost of shorts and the forced inclusion of them in feature deals.

4. *High terms retard new improvements:* The theatre owners concurred that the excessive rentals now being charged for current product deprives theatre owners of the revenue necessary to modernize their theatres for presentation of motion pictures in the new mediums.

Lest any distributor get the impression that the clamor for action on the part of the exhibitor organizations is no more than exhibitor leaders sounding off for effect, HARRISON'S REPORTS can assure them that such is not the case. This paper is receiving daily in ever increasing numbers letters from individual exhibitors whose complaints about distributor practices are similar to those voiced by the exhibitor leaders.

A typical letter from a small-town exhibitor points out that he has a daily overhead of approximately \$66.00 and, being in a ranching community, the same people attend his theatre each week and his approximate weekly gross amounts to \$700.00. He plays the

(Continued on back page)

**"Sabrina" with Audrey Hepburn,
William Holden and Humphrey Bogart**

(Paramount, September; time, 113 min.)

Producer-director Billy Wilder has fashioned another hit to his credit in "Sabrina," a highly enjoyable romantic comedy that should go over in a big way with the moviegoers. Based on "Sabrina Fair," the successful play that is currently enjoying a long run on Broadway, its Cinderella-type story, though basically routine, offers a delightful blend of comedy, romance and witty dialogue, with just the right touch of warmth to make it appealing. Thanks to Mr. Wilder's deft direction, the performances are excellent. Audrey Hepburn is completely charming and believable as a chauffeur's daughter who becomes romantically involved with two rich brothers, one a glib playboy, amusingly played by William Holden, and the other an austere businessman, played in a most appealing way by Humphrey Bogart. The manner in which Bogart attempts to break up the romance between Audrey and Holden lest it interfere with an important business merger, only to fall in love and win her for himself, makes for many highly amusing situations as well as a number of tender moments. The picture should benefit considerably, not only from favorable word-of-mouth advertising, but also the fact that the three leading players are all Academy Award winners:—

Together with her father, Audrey lives on the Long Island estate of a wealthy family and is hopelessly smitten with Holden, who hardly notices her existence. Audrey's father, aware of her problem, hustles her off to Paris, to learn the art of cooking. There, Audrey learns the ways of life, and within one year she returns to Long Island as a fashionable young lady—charming, brilliant and sophisticated. Holden, fascinated, loses no time in making a play for her, much to her delight, but his infatuation threatens, not only his engagement to Martha Hyer, a socialite, but also an important business merger between her family and Holden's. Bogart, to prevent this disaster, hatches a plan to feign romantic interest in Audrey himself, to get her shipped off to Europe with a promise that he will join her and marry her on the boat, and not to show up when she is safely aboard the ship. In courting her, however, Bogart falls truly in love with Audrey and she with him. She learns that he had tricked her before he can make a confession himself, and she decides to run off to Europe alone to forget. Holden, becoming aware of what had happened, gives up his interest in Audrey, returns to Martha, and sees to it that Bogart joins Audrey for a happy reunion aboard the ship before it sails out of the harbor.

It was produced and directed by Billy Wilder, who collaborated on the screenplay with Samuel Taylor and Ernest Lehman, based on Mr. Taylor's play.

Adults.

**"Duel in the Jungle" with Dana Andrews,
Jeanne Crain and David Farrar**

(Warner Bros., Aug. 21; time, 102 min.)

Good production values and fine Technicolor photography are not enough to lift this action melodrama above the level of routine entertainment that is best suited for indiscriminating audiences. Those who are prone to be choosy about their film fare probably will find it tiresome, for its story about an insurance investigator who travels to the wilds of Africa to expose a fraudulent claim is pretty weak. Moreover, its running time is much too long, and little imagination has gone into the treatment. The picture has been made in England, except for the jungle scenes, which were shot in actual African locales. The usual shots of African wild life are good, but they offer little that has not been seen in countless other jungle pictures. Dangerous encounters with prowling beasts and a death-defying canoe chase over the rapids provide the proceedings with enough "hokum" to satisfy the thrill-seekers. The direction and

acting are no more than adequate:—

When it becomes known that David Farrar, head of a huge trading organization in Africa, was risking his life in deep-sea diving activities, Dana Andrews, an American insurance investigator, visits the firm's London office to warn Farrar's associates that he must stop taking risks lest a million dollar policy on his life be cancelled. At the same time Andrews makes a play for Jeanne Crain, Farrar's secretary, unaware that she is also Farrar's fiancée. When word arrives that Farrar had drowned, and when Jeanne sails for Africa immediately, Andrews becomes suspicious and books passage on the same boat. Jeanne scoffs at Andrews' suggestion that Farrar is not dead, and explains that she had been requested to visit Farrar's mother at one of the company settlements. Andrews tags along on the safari sent to fetch Jeanne and, after encountering many jungle dangers, they arrive at their destination and find themselves confronted by Farrar, who coolly admits that he had perpetrated the fraud to raise money for diamond digging activities. Although shaken by his admission, Jeanne realizes that Farrar will attempt to kill Andrews with whom she had fallen in love. She promises to remain with Farrar provided he lets Andrews go free. Farrar agrees, but soon after he attempts to have Andrews killed during a lion hunt. Andrews, however, is saved by the quick action of a native. When Farrar punishes the native, his intentions become clear to both Jeanne and Andrews. They attempt to escape, and a terrific fight ensues, with Farrar trying to kill them both. They are saved by the timely arrival of territorial police, who corner Farrar. Their danger over, Andrews and Jeanne rush into each other's arms.

It is a Moulin Production, produced by Marcel Hellman and Tony Owen, and directed by George Marshall, from a screenplay by Sam Marx and T. J. Morrison, based on a story by S. K. Kennedy.

Family.

**"Human Desire" with Glenn Ford,
Gloria Grahame and Broderick Crawford**

(Columbia, no rel. date set; time, 90 min.)

An interesting but decidedly unpleasant melodrama. Made up of cold-blooded murder, deceit and physical desire, the tawdry story has an unwholesome atmosphere, a drab background, and principal characters for whom the spectator feels no sympathy whatever, for their actions leave one with an apathetic feeling. Moreover, it is demoralizing in that it attempts to win sympathy for a hero who carries on an illicit love affair with a disreputable married woman, and who knowingly conceals from the authorities information about her involvement in a murder committed by her brutal husband. The performances are good, but since the subject matter is most unpleasant and since not one of the main characters does anything that is worthwhile, the picture leaves one cold. It is definitely not a picture for family audiences:—

Returning from service in Korea, Glenn Ford resumes his job as a railroad engineer and boards at the home of Edgar Buchanan, his friend, whose daughter, Kathleen Case, was in love with him. Broderick Crawford, the assistant yardmaster, is fired for neglect, and he prevails upon Gloria Grahame, his young and seductive wife, to visit Grandon Rhodes, an influential shipper in a big city nearby, and ask that he use his influence to have him reinstated. Gloria's mother once worked for Rhodes as his housekeeper, but what Crawford did not know was that Gloria had been his mistress at the age of sixteen. Crawford accompanies Gloria to the big city, where she accomplishes her mission, but she spends so much time with Rhodes that he becomes suspicious and beats the truth from her about her relations with him. Furious, he hatches a scheme whereby he forces Gloria to write a note to Rhodes stating that she will visit him that night in his train compartment. He then accompanies her to the compartment and forces her to witness

his murder of Rhodes. Noticing Ford on the train platform as he prepares to leave the murder compartment, Crawford forces Gloria to start a flirtation with Ford to lure him away. Ford, unaware that she is Crawford's wife, goes for her, and the attraction continues even after he learns who she is. When Rhodes' murder is discovered and the passengers questioned, Ford, aware that Gloria was involved, keeps silent. From then on Gloria deftly exploits his infatuation for her. She fabricates a story of what led to the murder and convinces him that the only way by which she could be free to marry him is for him to murder Crawford, who was blackmailing her with the letter she had written to Rhodes. Ford decides to murder Crawford, but at the crucial moment he realizes that he cannot kill in cold blood and that Gloria is a woman with no conscience or decency. He gives her the letter he had taken from the drunken Crawford and tells her that he is through with her. She decides to run away from her husband, but Crawford follows her aboard the train and chokes her to death. While Crawford presumably waits for the law to arrive, Ford, in the cab of the train, thinks tenderly of Kathleen.

Lewis J. Rachmil produced it, and Fritz Lang directed it, from a screenplay by Alfred Hayes, based on a novel by Emile Zola.

Adults.

**"The Gambler from Natchez" with
Dale Robertson, Debra Paget, and
Thomas Gomez**

(20th Century-Fox, July; time, 88 min.)

A robust romantic melodrama, photographed in Technicolor. Set in the post-Civil War days, the story centers around a young and fearless Confederate captain, son of a river boat gambler, who sets out to find his father's killers and to absolve him from charges of cheating. The outcome is a foregone conclusion, but how the hero makes the culprits pay with their lives without ever violating the law is unfolded in a way that grips one's interest from start to finish. The action moves along at a vigorous pace, and there is considerable suspense in many of the situations. Dale Robertson does a good job as the avenging hero, and Debra Paget is pert and pretty as a river boat captain's fiery daughter, who aids Robertson and eventually wins his heart. The production values are lavish, and the color photography first-rate:—

Returning to New Orleans after four years of war service, Robertson thrashes a burly planter for making a disparaging remark about his father. The planter tries to kill Robertson with a bailing hook, but he is saved by the quick thinking of Debra, daughter of Thomas Gomez, a river boat captain. While riding to meet his father, Robertson comes to the aid of Lisa Daniels, mistress of a plantation nearby, whose horse had gone lame. He takes her to her home, where he meets Kevin McCarthy, her brother, and Douglas Dick, her long-time suitor. Both turn cold to him when they learn who is father is. Immediately after Robertson leaves, McCarthy dispatches henchmen to ambush and kill him. Robertson, though wounded, manages to escape and finds himself rescued once again by Debra. He eventually arrives in New Orleans and finds his father dead. The police tell him that he had been killed by McCarthy for allegedly cheating in cards. Confident that his father was not a cheat, Robertson investigates and learns from a waiter that McCarthy, Dick and John Wengraf, owner of a gambling casino, had lost heavily to his father and had killed him under the ruse that he had been cheating. Warned by the police that he must not take the law into his own hands, Robertson plans ways and means of taking his revenge within the law. Dick is disposed of when he accidentally falls from a rooftop while being pursued by Robertson. Wengraf meets his end when he challenges Robertson to a duel after he (Robertson) exposes his gambling casino as crooked. McCarthy, aware that he will be next, attempts to frame Robertson into a compromising situation with his

sister so that he might have cause to shoot him but Robertson, aided by Debra, foils the plot. He then kills McCarthy in self-defense. His vengeance satisfied, Robertson looks forward to a peaceful life with Debra.

It was produced by the late Leonard Goldstein, and directed by Henry Levin, from a screenplay by Gerald Drayson Adams and Irving Wallace, based on a story by Mr. Adams.

Unobjectionable morally.

**"The Black Shield of Falworth" with
Tony Curtis, Janet Leigh and
Herbert Marshall**

(Univ.-Int'l, Sept.; time, 99 min.)

This first of Universal-International's CinemaScope pictures, photographed in Technicolor, is a good romantic swashbuckling costume melodrama, set in the knighthood days of England during the reign of Henry IV. Composed of such standard ingredients as treacherous noblemen who plot against the king and a dashing hero who foils the villains and at the same time removes a blot from his family's honor, the story is of a type that will appeal to those who like plenty of action and derring-do in their screen entertainment. Tony Curtis does well as the agile hero of the piece, reminding one of Doug Fairbanks as he leaps about with sword in hand and nimbly scales walls and balconies while overcoming his adversaries. The scenes of jousting and of the training undergone by those who aspire to knighthood are both fascinating and exciting. Janet Leigh and Barbara Rush are attractive heroines and provide the pleasing romantic interest. The fine color and the panoramic sweep of the CinemaScope cameras add much to the entertainment values:—

Tony Curtis and Barbara Rush, brother and sister, are raised as peasants by Rhys Williams, who does not tell them that they are actually of royal blood. When Curtis thrashes a nobleman for making lustful advances to Barbara, Williams sees to it that they are taken to the castle of Herbert Marshall, an Earl, for safekeeping. Marshall had been a friend of Curtis' father, who had been branded a traitor and killed by David Farrar, another Earl. Marshall knew that Curtis' father was innocent, but he lacked the power to prove it. He sees to it that Curtis becomes a squire-at-arms to train for knighthood, while Barbara is made a lady-in-waiting to Janet Leigh, his daughter, who is attracted to Curtis. When it becomes evident that Farrar is plotting to seize the King's throne, Marshall schemes with Daniel O'Herlihy, the Prince of Wales, to prevent this. Meanwhile Curtis develops into a real champion in combat, and Marshall, by a ruse, tricks the King into knightening the boy so that he might challenge Farrar, hoping that he will not only avenge the wrong to his father but also save the throne. When the two men face each other in what is supposed to be a friendly contest, it soon becomes evident that Farrar, aided by his men, planned to attack the King's guards in an attempt to kill the King. Curtis puts up a furious battle and, with the help of the squires, defeats the attack and kills Farrar. Marshall then makes known Curtis' true royal status, and the King restores his knightly rights and lands, after approving of his marriage to Janet.

It was produced by Robert Arthur and Melville Tucker, and directed by Rudolph Mate, from a screenplay by Oscar Brodney, based on Howard Pyle's novel, "Men of Iron."

Family.

NOTICE

The demand for HARRISON'S REPORTS binders in recent weeks has exceeded expectations and has created a temporary shortage in the supply. As a result, there will be a delay of approximately two weeks in delivery to those of you who have ordered them.

HARRISON'S REPORTS requests the indulgence of its subscribers in this matter.

product of all companies, but when they demand from 40 to 50 per cent for top pictures, as well as preferred playing time, he has no alternative but to pass up the pictures lest he operate at a loss and ruin his business.

This exhibitor points to the fact that he has been playing all the features and shorts of certain companies for more than fifteen years, "but," he adds bitterly, "when they get a picture that really clicks they throw the hooks into all exhibitors."

This paper can cite any number of similar letters received in recent months from exhibitors pointing to the fact that prohibitive rental demands are compelling them to pass up many fine pictures, a condition that is not only unfair to themselves but also to the people who patronize their theatres.

As it has been stated in these columns many times, there is a limit to what an individual exhibitor can pay for film. Asking him to pay rentals that cannot leave him with a profit is indeed a poor business practice on the part of the distributors, for they themselves cannot continue to prosper if their customers go out of business. In the final analysis, a distributor cannot sell film to a closed theatre; that revenue is gone forever.

The present rumblings heard from exhibitors throughout the country are not without justification. Mounting overhead costs and investments in new equipment have put many exhibitors in an economic strait jacket, and unless they can play the top box-office pictures on equitable rental terms more and more of them will be compelled to close their doors.

The situation is very serious, and it calls for some prudent thinking on the part of the producer-distributors if they are to stem the rising tide of exhibitor resentment.

CINEMASCOPE MARCHES ON

6,415 theatres in the United States and 2,500 outside the country have been equipped for CinemaScope presentations as of July 24, according to Spyros P. Skouras, president of 20th Century-Fox. Of the 6,415 domestic theatres, Mr. Skouras said that 3,289 are using four-track magnetic stereophonic sound; 308 are utilizing mixers; 194 are equipped for one-track magnetic sound; and 2,624 are using the one-track optical sound.

Mr. Skouras predicted that, by the end of 1954, 15,000 theatres throughout the world will be equipped for CinemaScope films, with the theatres in the United States alone accounting for 10,000 installations. He asserted that CinemaScope installations throughout the world are now averaging from 350 to 400 a week.

The figures cited by Mr. Skouras serve as overwhelming proof that CinemaScope has become an accepted standard in the motion picture industry. And when one remembers that only eleven months have passed since "The Robe," the first CinemaScope production, was shown to the public, the success attained by this new medium is truly a remarkable achievement.

From the time 20th Century-Fox first demonstrated CinemaScope to the trade in March of 1953, HARRISON'S REPORTS has been in the forefront in urging both production and exhibition to adopt the system. That it has been giving the right advice to the industry is evidenced by the stamp of approval placed on the process by the public.

"The Vanishing Prairie"

(Buena Vista, August; time, 75 min.)

Walt Disney has come through with another exceptionally fine True-Life Adventure feature in "The Vanishing Prairie," which is just as fascinating as his Academy Award-winning "The Living Desert." Photographed in color, with prints by Technicolor, and dealing with the vanishing native wildlife on the great American plain that stretches from the Mississippi River to the slopes of the Rocky Mountains and from the Gulf of Mexico to the plains of Canada, it offers a unique and spectacular pictorial drama about the variety of creatures that live on the prairie, vividly depicting their basic passions and instinctive urges as they face their daily hazards in the struggle for survival. Some of the scenes captured by the cameras are nothing short of remarkable. There is considerable natural comedy in the antics of some of the creatures, but depicted also are scenes that are serious and solemn, as well as scenes that are quite tender. Like "The Living Desert," the entertainment values of this picture are enhanced by the eloquent background music and by the extremely clever editing. One highly amusing sequence, for example, shows two bighorn sheep in a head-knocking battle, with the blows fitted to the music of "The Anvil Chorus."

Among the many creatures depicted are the pronghorn antelope, the prairie dog, the mountain lion or cougar, the buffalo or bison, the prairie chicken, the sagegrouse and numerous other creatures who once made the prairie their home. It opens in the springtime, the season when all manner of creatures are being born, and one of the most fascinating sequences ever filmed depicts the actual birth of a buffalo calf, the steps taken by the mother to bring him to life, his efforts to stand on wobbly legs within minutes after he is born, and his first fumbling attempts to nurse. Other sequences of new-born creatures show the horned lark with her babies, the cottontail with a litter of youngsters, the coyote with her pups and the jack rabbits. Depicted also is the spring "homecoming" of many marsh birds, the sandhill cranes, the whooping cranes, the geese, ducks and avocets. A highly comical sequence shows some of the migratory wildfowl mistaking ice for open water and skidding on the slippery surface when they land. Amusing and interesting also are the courtship antics of the sagegrouse, the prairie chicken, the sharp-tails, the cranes and various grebes.

Another interesting sequence depicts the cougar hunting for her young. The different grazing animals, alert to the danger, flee for their lives. The bighorn sheep, for example, retreat to the inaccessible rocks of the high country bordering the plain, and their sure-footedness as they leap amongst the crags is really a source of wonderment. Not the least arresting of the scenes are those that depict the prairie dogs, the little clowns of the plains, as they frolic about, build their burrow homes, and rear and discipline their young. The plight of many creatures caught in either a flash flood, a drought or a prairie fire is shown in vivid and dramatic fashion. All in all, it is a picture that no exhibitor should hesitate to book, for it will inform, amuse, startle and thrill all those who will see it.

Ben Sharpsteen was the associate producer and James Algar directed it. It is narrated by Winston Hibler, from a script by himself, Mr. Algar and Ted Sears.

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Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

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ALLIED-SALES MANAGERS MEETINGS SET

Final arrangements were concluded this week for meetings in New York on Wednesday and Thursday, August 1 and 19, between the special committee representing National Allied and the general sales managers of the major film companies.

The committee, which includes Abram F. Myers, Allied's general counsel, Ben Marcus, president, Jack Kirsch, Nathan Yamins and Wilbur Snaper, is expected to take up the rising exhibitor complaints on the current print shortage, as well as on the high rental demands that are allegedly enabling the distributors to deprive the exhibitors of the benefits of the admission tax reduction, which was intended by Congress to give the exhibitors badly needed relief.

A report on these meetings will be made by the committee at the summer meeting of National Allied's board of directors, scheduled to take place at White Sulphur Springs on August 23-24.

With the different Allied regional units clamoring for Government intervention and the filing of damage suits, it is to be hoped that the general sales managers, in meeting with the Allied committee, will be prepared to commit themselves to steps that will correct, not only the print shortage, but also the inequities in their present sales policies.

There has been a marked improvement in the entertainment quality of motion pictures, and the reports of substantially increased distributor earnings reflect the upward trend being experienced by the industry, but their unyielding attitude as applied to the small-town and subsequent-run theatres not only prevents such situations from sharing in the benefits of the improved conditions but also threatens them with extinction.

Unless the distributors make a genuine effort to ease the problems of the smaller exhibitors so that they, too, may have a fair opportunity to share in the high grosses being piled up by the better pictures, the industry will again find itself divided into warring camps to the detriment of all concerned. This would indeed be tragic in view of the progress that has been made in reinforcing motion pictures as the country's basic entertainment and in stimulating attendance at the theatres.

COMPO REVEALS GROUP LIFE INSURANCE PLAN

The Council of Motion Picture Organizations revealed this week a comprehensive plan of group life insurance embracing officers, partners and employees of all segments of the industry affiliated with that organization. Details of the plan have been set forth

in letters to dues-paying exhibitors, motion picture company presidents, trade press publishers and the heads of all other charter organizations of COMPO. The letter emphasized that the plan should be of special interest to smaller theatres employing less than 25 theatres, for such firms until recently have been unable to obtain group insurance.

A questionnaire is enclosed with the letter and COMPO members are asked to indicate whether they would be interested and, if so, to give the number of officers, partners or employees in each of three suggested salary classifications.

The tentative plan contemplates that all active corporation officers and executives of theatres receiving annual salaries of \$5,000 or more and all active proprietors and partners regularly employed in the insured business for at least 30 hours a week are entitled to receive life insurance policies of \$5,000; all ushers policies of \$1,000 and all other employees policies of \$2,500. Other classifications may be set up for other charter organizations if they elect to come in under the plan.

The chief advantages of the plan are that it gives coverage to officers, owners and employees regardless of age or physical condition; it strengthens employer-employee relations; and it permits the writing of policies at low rates that are available only through a group insurance plan.

All employers with one or more employees can be covered under this plan provided that COMPO is able to obtain a minimum coverage of 600 lives. The group insurance will be available to COMPO member associates as well as individual COMPO theatres, and can be superimposed upon any group insurance presently carried by association members.

The cost is expected to average around \$1.00 per month for each one thousand dollars of insurance. Premiums are paid by employers, as state laws do not permit an association group life insurance plan to accept contributions from employees. Group life insurance provided under such a plan, by protecting the families of employees, saves employers from embarrassment when death occurs.

In outlining the plan at a trade paper conference, Robert W. Coyne, COMPO's special counsel, pointed out that COMPO is not trying to sell such a program but is merely attempting to find out whether industry business establishments would be interested in it as a COMPO service to its members.

"The plan," said Coyne, "is the result of an inquiry made by me to Sam Pinanski, one of our three Co-Chairmen, who is a director of the John Hancock Mutual Life Insurance Company, following several

(Continued on back page)

**"Security Risk" with John Ireland,
Dorothy Malone and Keith Larsen**

(Allied Artists, August 8; time, 69 min.)

A poor story, a bad script and unskillful direction make this program espionage-murder melodrama suitable only for the lower half of a mid-week double bill. Its story about a Communist plot to steal secret atomic information from a scientist is unconvincing, and the characters are not believable in whatever they undertake to do. An exhibitor may, if he is to book the picture in the warm months, exploit the snowy mountain backgrounds against which the story is set. The black-and-white photography is just fair. There is no comedy relief:—

Vacationing at the Big Bear resort in the San Bernardino, California, mountains for skiing are John Craven, an atomic scientist, Keith Larsen, his assistant, Dorothy Malone and Dolores Donlon, her unscrupulous sister. Others at the resort include John Ireland, an F.B.I. operative vacationing incognito, and Steven Clark, Suzanne Ta Fel and Bert Wendland, three young Communists, who are plotting to steal from Craven a secret formula he had been developing. As they plot and scheme, a romance develops between Dorothy and Ireland. Larsen, working with the young Reds, is caught by Craven as he microphotographs the scientist's secret papers. In the fight that ensues, Larsen kills Craven and, placing the body in his car, takes it to the snow-covered woodlands and arranges matters to make it appear as if his death had been the result of a skiing accident. Dolores, however, had seen Larsen kill Craven and carry his body away. Suspecting that Craven's death was due to murder and not an accident, Ireland, aided by Harold Kennedy, the sheriff, and by his deputies, starts an investigation. Meanwhile Dolores demands \$10,000 from Larsen as the price for her silence. Larsen kills Dolores when she attempts to doublecross him in delivering the secret formula. Larsen, however, is in turn killed by Ireland as he tries to escape, and his co-plotters are placed under arrest.

William F. Broidy produced it, and Harold Schuster directed it, from a screenplay by Jo Pagano and John Rich, based on a story by Mr. Rich himself.

Adults.

**"Brigadoon" with Gene Kelly, Van Johnson
and Cyd Charisse**

(MGM, September; time, 108 min.)

Photographed in CinemaScope and in Ansco Color, and based on the highly successful musical fantasy play of the same name, this film version of "Brigadoon" ranks among the most ambitious and extravagant musicals to come from MGM. It has much to recommend it from the viewpoint of production values, and there are individual musical sequences that are nimble, gay and cheery, but some of the other production numbers are long drawn out and tedious, and on the whole the picture's fantasy theme misses fire. Consequently, the overall production shapes up as no more than a fairly good entertainment that will be received by audiences with mixed reactions. It probably will fare best in the big cities where the stage play proved popular, but it will need strong

selling to attract audiences in the small-town and subsequent-run neighborhood theatres. Centering around Gene Kelly and Van Johnson as modern-day, happy-go-lucky Americans who, while hunting in the Scottish Highlands, come across a magical village that comes to life one day in every one hundred years, the story has a number of gay, enchanting and comical moments as the two men join the warm-hearted villagers in a day of merriment before the hamlet and its inhabitants disappear in the morning mists for another one hundred years. And the romance that develops between Kelly and Cyd Charisse is charming and pleasing. But the story, aside from the fact that it has no semblance to reality, is uneven and sketchy. Of the musical numbers, the most satisfying is "I'll Go Home with Bonnie Jean," in which Kelly and Johnson join the villagers in a sort of community song-and-dance routine. Kelly's dancing is, of course, always a pleasure to watch, but not much can be said for his singing of the several songs. The CinemaScope photography and the color are first-rate:—

Having lost their way while grouse hunting in the Scottish Highlands, Kelly and Johnson are completely surprised when the morning mist rises and reveals a quaint village that is not indicated on their map. They make their way to the community, learn that its name is Brigadoon, and find the people, dressed in costumes worn many years ago, in a festive mood in preparation for the wedding of Jimmy Thompson and Virginia Bosler. Kelly and Johnson join the festivities and are made welcome by everyone, but nobody dares to answer any of their questions about the community itself. Kelly strikes up a friendship with Cyd Charisse, sister of the bride, and both fall deeply in love before many hours pass. Meanwhile Johnson has his troubles evading the amorous advances of a pretty shepherd. Unable to thwart Kelly's curiosity about the village, Cyd takes him to Barry Jones, the schoolmaster, who reveals that 200 years previously the village minister prayed that his beloved parish might be saved from the wickedness of the world. The answer to the prayer was that Brigadoon comes to life one day in every hundred years, thus not existing in one century long enough to be influenced by its evil. When Kelly asks if he can remain in Brigadoon to be near Cyd, Jones replies that he can provided he is willing to give up everything to be with her. At the end of the festive day, Kelly decides to remain, but the practical-minded Johnson talks him out of the idea while Brigadoon and its people disappear in the mist. They return to New York, where Kelly, heartsick, cannot erase the memory of Brigadoon and of Cyd from his mind. Even Elaine Stewart, his beautiful and sophisticated girl-friend, cannot help him forget. He finally persuades Johnson to fly back to Scotland with him to visit the spot where they had found the magical town. Shortly after their arrival, the mists part and Brigadoon comes into view again. Waving farewell to Johnson, Kelly rushes to the bridge leading to the village, where he becomes a part of the "miracle" as Cyd waits for him with outstretched arms.

It was produced by Arthur Freed, and directed by Vincent Minnelli, from a screenplay by Alan Jay Lerner, based on his own musical play.

Suitable for all.

CHECKING ON FLAT RENTAL PICTURES

Writing in his August 9 service bulletin, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, had these words of advice for the members of his organization:

"Although they have no right to inspect books on flat rental pictures, or to openly check as they can on percentage pictures, the distributors, particularly Paramount, are now checking theatres.

"Three instances have been reported to us in the past week, all on Martin and Lewis pictures, incidentally. In one case, the distributor openly admitted that the reason for a demand for an increased price for 'Living It Up' was because 'Money from Home' was checked. In the case of one drive-in, the checker acted so suspiciously that the manager of the theatre had him followed by a deputy sheriff.

"You are advised that you do not need to cooperate with checkers on flat rental pictures in any way. If they act suspiciously, by all means put the police on their trail.

"If you are asked for increased rentals because flat rental pictures have been checked, show your books not only on the Martin and Lewis pictures but on all those on which you lost money as well."

SOME PERTINENT QUESTIONS

Commenting on what it calls "The Phony Print Shortage," *Theatre Facts*, the organizational bulletin of the Allied Theatre Owners of Indiana, had this to say in its August 3 issue:

"Possibly the most illegal consequence of the artificial print shortage is the piling of clearance on top of clearance, making a dead letter of the U.S. Court's rulings. As well as we can understand the explanations of the Government suit against the film companies, the Justice Department maintained that clearances were illegal but the Court ruled that reasonable clearance was justified to protect the revenue of the exhibitor having the prior run. The court did not justify clearance to increase the film rental of the distributor or to serve his convenience or economy by reducing print quotas, but only to 'protect that interest of the exhibitor.'

"Now either the print shortage is a real and just problem or else it is a fraud to manipulate clearance and availability and to increase film rentals. If it is not to violate the law, what are the answers to these questions:

"1. Why, in almost every case, does the additional clearance or later availability result in the distributor being able to offer the picture against much weaker competing product — or in a 'short market'?

"2. Why, in almost every case, does the later availability on a percentage picture result in the distributor getting what he considers more favorable playing time, e.g., holidays, school vacations, etc.?

"3. Why are clearances lengthened on product that normally becomes available in the early part of the drive-in season but never later in the season when outdoor theatres are at their peak grossing potential?

"By every rule of common sense, it would seem that when availabilities are altered due to 'print shortage' it would adversely affect the distributor about half the time and benefit him in the other half

of the cases. When it works out that the result of the claimed shortage is always to benefit the distributor or increase rentals, then we say, the shortage is phony."

* * *

An indication of how serious the print shortage has become in the recent announcement by Stanley Kane, executive counsel of North Central Allied, that he had been instructed by his membership to explore and ascertain the possibility of taking legal action to compel the distributors to deliver prints in accordance with clearance dates.

At a recent meeting of the NCA membership, it was claimed that the present print shortage has resulted in an illegal system of clearance and runs. Kane stated that his office has been deluged with complaints from exhibitors who are not getting their prints on schedule.

20th-FOX PREPARING GRATIS CINEMASCOPE REELS

The preparation of two specially-produced CinemaScope reels, one dealing with stereophonic sound, and the other describing the new CinemaScope "taking" lenses as well as forthcoming 20th Century-Fox CinemaScope releases, was announced last weekend by Al Lichtman, the company's director of distribution, who stated that the reels will be available for general theatre exhibition at no cost to the exhibitors.

Lichtman announced also the preparation of a third reel, which will be an educational subject designed expressly for theatre projectionists on best ways for presenting CinemaScope. This clip will suggest methods of proper handling of sound levels, focusing and related aspects of CinemaScope projection.

Stating that the two general exhibition reels are being prepared at the request of many exhibitors who saw "The Advancing Techniques of CinemaScope" in demonstrations during June and July, Lichtman said that the first reel will run for nine minutes and deal with the wonders of high fidelity directional magnetic stereophonic sound. It will show audiences how the new sound process is being utilized in CinemaScope productions and contain a side-by-side comparison between 4-track stereophonic sound and regular optical sound. He added that this reel will be available to the exhibitors by the end of August.

The second reel, which will have a running time of twenty minutes, will deal with the new designs of camera "taking" lenses developed for CinemaScope by Bausch and Lomb and their use in the company's upcoming release line-up. The greater clarity of screen image and depth of focus will be demonstrated in the reel, which will be narrated by Darryl F. Zanuck, the company's production chief. An imposing roster of approximately thirty forthcoming 20th-Fox CinemaScope productions will be described by Mr. Zanuck.

Lichtman disclosed that prints of this second gratis subject will become available in 4 to 5 weeks and, like the first subject, is suggested for regular theatre programs.

Depending on whether you are equipped for CinemaScope and for stereophonic sound, the exhibition of either one or both of these subjects should be of interest to your audiences.

queries by theatre owners and others as to whether such a plan would be feasible for the motion picture industry.

"The details have been worked out by a group of insurance specialists of the John Hancock company after consultations with officers and administrative personnel of COMPO. COMPO would not incur any liabilities, nor would it profit, through this plan. And, needless to say, no officer or employee of COMPO will receive compensation of any kind if the plan is adopted. All administration costs would be absorbed in the premiums and the small advance that COMPO would make to start the plan would be repaid from the first premiums. COMPO assumes no obligations of any kind, but provides a corporate entity so that individual firms not otherwise eligible to participate in such a plan because of their size are now able to do so at a very modest cost."

Replies to the questionnaire mailed by COMPO will not commit either those replying or COMPO to any obligation as no application for insurance is involved at this time. COMPO requests, however, that all recipients of the plan, even if they are not interested, reply to the questionnaire, for their answers will help in the preparation of whatever policy is decided upon, if the plan is accepted.

Mr. Coyne made it clear that, if the group insurance plan is adopted, it would be perpetuated through the establishment of a special trust that would be independent of COMPO. Thus, if COMPO would ever cease to function as an all-industry organization, such a happening will in no way affect the group plan.

As pointed out at the trade press conference by Mr. Pinanski, the group plan not only will make for fine public relations but will also make for good human relations in that it will show those employed in the motion picture business that the industry is thinking of their welfare. Mr. Pinanski pointed out also that the industry has been losing many workers, and a group insurance plan may motivate many of them to stay with the industry.

Those of you who have received the questionnaire should not delay its return to COMPO, no matter how you feel about group insurance.

THE HILUX VAL VARIABLE ANAMORPHIC LENS

Hilux Val, newest of the variable anamorphic lenses on the market, was demonstrated this week to the trade at the New York Paramount Theatre.

The demonstration included scenes from Warner Brothers' "Lucky Me" and MGM's "Knights of the Round Table." Insofar as color rendition, definition and light transmission are concerned, the results on the screen compared favorably with the results obtained by both the Tushinsky SuperScope and the Super Panatar variable anamorphic lenses at their demonstrations some months ago.

The Hilux Val lens, which is manufactured by Projection Optics, Inc., is variable in magnification of a horizontal spread from 1X to 2X, making it possible to project pictures of aspect ratios that range from 1.33 to 1 to 2.55 to 1, the latter being the CinemaScope ratio with 4-track magnetic stereophonic sound.

It is cylindrical in shape and screws directly on to

the objective lens without special attachments to the projector face or chassis. The variable prisms in the lens are individually adjusted by two independently controlled knobs. With the projector aligned for normal projection, the two knobs on the Hilux Val are merely turned until both sides of the screen are filled. It is never necessary to shift the projector in any direction. There are no gear ratios, no levers or any other mechanisms to hinder this adjustment.

According to the manufacturer, light transmission of the Hilux Val is very high because costly, high index, coated glasses are used, and because this functions at its highest efficiency for the indices selected in the glass. The manufacturer claims that the use of high index glass also permits the use of thinner prisms, further enhancing light transmission and reducing weight.

It is claimed also that the Hilux Val was designed for extremely sharp definition and, to accomplish this, a corrector lens has been placed at the front of the unit. This means that all the light is parallel light in the Hilux Val itself and, since all the surfaces are flat, there is no spherical aberration, field curvature, astigmatism or coma.

The manufacturer states that Hilux Val can be used with all normal lenses and projectors, including speeds from f6. to f1.8 and that it can be used with either the standard 2 25/32" diameter lens or the high speed 4" diameter lens.

Still another claim made for the Hilux Val is that it is simple to clean. The only exposed surface is an outside, relatively flat glass in front that is readily accessible. The rear surface requires no cleaning because it is fastened to the objective lens itself when in use. A threaded cap is supplied to cover the back of the unit when it is not in use.

The price is \$750 per pair, with delivery in about 4 or 5 weeks.

MORE KIND WORDS

Dear Pete:

I recently returned from Europe and when I finished going through my mail and picked up some of your REPORTS that had accumulated while I was gone, I noticed in your July 3 issue that you make mention of your paper being 35 years young.

I well remember when you first started and I believe my associates and I have been subscribers to your paper for most of these 35 years. We hope to continue as subscribers for as long as you or your associates continue with the very fine job you are doing.

Again, congratulations and keep up the wonderful work.—*Alex Schreiber, Associated Theatres, Inc., Detroit, Mich.*

* * *

Dear Mr. Harrison:

The writer has been in this business since 1920 and, for that matter, have on hand Film Daily Year Book for the year 1920 and for every following year through 1954 and am only sorry to state that we did not hold on to our HARRISON'S REPORTS.

Your editorials are certainly worth reading as well as thoroughly analyzing.—*Robert Levine, Levine Enterprises, Norfolk, Va.*

HARRISON'S REPORTS

Vol. XXXVI

NEW YORK, N. Y., SATURDAY, AUGUST 14, 1954

No. 33

(Partial Index No. 4 — Pages 106 to 128 Inclusive)

Titles of Pictures	Reviewed on Page
Apache—United Artists (91 min.)	107
Betrayed—MGM (108 min.)	119
Black Shield of Falworth, The— Univ.-Int'l (99 min.)	127
Broken Lance—20th Century-Fox (96 min.)	123
Crossed Swords—United Artists (86 min.)	123
Dawn at Socorro—Univ.-Int'l (80 min.)	114
Diamond Wizard, The—United Artists (83 min.)	114
Duel in the Jungle—Warner Bros. (102 min.)	126
Francis Joins the Wacs—Univ.-Int'l (94 min.)	106
Gambler from Natchez, The— 20th Century-Fox (88 min.)	127
Garden of Evil—20th Century-Fox (100 min.)	106
Her Twelve Men—MGM (91 min.)	107
Human Desire—Columbia (90 min.)	126
King Richard and the Crusaders— Warner Bros. (114 min.)	110
Law vs. Billy the Kid, The—Columbia (72 min.)	119
Malta Story—United Artists (98 min.)	120
On the Waterfront—Columbia (108 min.)	115
Pushover—Columbia (88 min.)	119
Raid, The—20th Century-Fox (83 min.)	118
Rear Window—Paramount (112 min.)	115
Return from the Sea—Allied Artists (80 min.)	114
Ring of Fear—Warner Bros. (93 min.)	107
River Beat—Lippert (73 min.)	118
Sabrina—Paramount (113 min.)	126
Sins of Rome—RKO (75 min.)	111
Susan Slept Here—RKO (98 min.)	106
Valley of the Kings—MGM (86 min.)	110
Vanishing Prairie, The—Buena Vista (75 min.)	127
Weak and the Wicked, The—Allied Artists (71 min.)	118

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5414	Loophole—Sullivan-Malone	Mar. 28
5410	Pride of the Blue Grass—Bridges-Miles	Apr. 4
5404	Arrow in the Dust—Hayden-Gray	Apr. 25
5424	The Forty Niners—Elliott	May 9
5419	Bowery Boys Meet the Monsters— Gorcey-Hall	June 6
5426	The Desperado—Wayne Morris	June 20
5432	The Weak and the Wicked—British-made	July 18
5409	Return from the Sea—Sterling-Brand	July 25
5417	Security Risk—Ireland-Malone	Aug. 8
5412	Killer Leopard—Johnny Sheffield	Aug. 22
5420	Jungle Gents—Bowery Boys	Sept. 5
5427	Two Guns and a Badge—Wayne Morris	Sept. 12
	The Human Jungle—Merrill-Sterling	Sept. 28
	Ketchikan—Stevens-Vohs	Oct. 10
	Target Earth—Denning-Grey	Oct. 17
	Tonight's the Night—Niven-DeCarlo	Oct. 24

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

629	Jesse James vs. The Daltons (3-D)— King-Lawrence	Apr.
638	Drive a Crooked Road—Rooney-Foster	Apr.
634	The Iron Glove—Stack-Theiss	Apr.
641	The Miami Story—Sullivan-Adler	May
635	Massacre Canyon—Carey-Totter	May
640	The Mad Magician—Price-Murphy	May
633	The Saracen Blade—Montalban-St. John	June
707	Jungle Man-Eaters—Weissmuller	June
714	Black Eagle—reissue	June
707	Indiscretion of An American Wife—Jones-Clift	July
709	Hell Below Zero—Ladd-Tetzel	July
705	The Outlaw Stallion—Carey-Patrick	July

704	Pushover—MacMurray-Novak	Aug.
	The Law vs. Billy The Kid—Brady	Aug.
	Gunfighters—reissue	Aug.
	Coroner Creek—reissue	Aug.
	A Bullet is Waiting—Simmons-Calhoun	Sept.
	The Black Dakotas—Merrill-Hendrix	Sept.
701	The Caine Mutiny—all-star	not set
702	On The Waterfront—Marlon Brando	not set

Lippert-Pictures Features

1953-54

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5311	Fangs of the Wild—Chaplin, Jr.-Dean	Apr. 2
5310	Heat Wave—Nicol-Brooke	Apr. 16
5328	Monster from the Ocean Floor— Kimbell-Wade	May 21
5308	The Cowboy—Documentary	May 28
5327	The Big Chase—Chaney-Langan-Jergens	June 18
5326	Paid to Kill—Dane Clark	June 25
5329	River Beat—Kirk-Bentley	July 16
5330	Terror Ship—William Lundigan	Aug. 20
5323	The Siege—Special cast	Oct. 11

(End of 1953-54 Season)

Beginning of 1954-55 Season

5405	Thunder Pass—Clark-Patrick-Devine	Aug. 13
5404	Silent Raiders—Bartlett-Lyon	Aug. 27
5401	The Unholy Four—Paulette Goddard	Sept. 10
5410	Life with the Lyons—Daniels-Lyon	Sept. 17
5402	Deadly Game—Bridges-Silva	Sept. 24
5403	A Race for Life—Conte-Aldon	Oct. 25

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

419	Gypsy Colt—Bond-Dee-Corcoran	Apr.
420	Rhapsody—Taylor-Gassman	Apr.
423	Executive Suite—all-star cast	Apr.
421	Flame and the Flesh—Turner-Angeli	May
427	Prisoner of War—Reagan-Martin	May
424	The Student Prince—Blyth-Purdum (C'Scope)	June
425	Men of the Fighting Lady—Johnson-Pidgeon	June
430	Gone With the Wind—reissue	July
427	Valley of the Kings—Taylor-Parker	July
429	Her Twelve Men—Garson-Ryan	Aug.
426	Seven Brides for Seven Brothers— Powell-Keel (C'Scope)	Aug.
430	Brigadoon—Kelly-Johnson-Charisse (C'Scope)	Sept.
428	Betrayed—Gable-Turner-Mature	Sept.
	Rogue Cop—Taylor-Leigh	Oct.
	Beau Brummell—Granger-Taylor	Oct.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5316	Casanova's Big Night—Hope-Fontaine	Apr.
5351	Japanese Dagger— English-made featurette (27 m.)	May
5352	Falstaff's Fur Coat— English-made featurette (27 m.)	May
5353	The Missing Passenger— English-made featurette (27 m.)	May
5354	The Final Twist— English-made featurette (27 m.)	May
5355	The Sable Scarf— English-made featurette (27 m.)	May
5356	Present for a Bride— English-made featurette (27 m.)	May
5317	Elephant Walk—Taylor-Andrews	June
5318	Secret of the Incas—Heston-Sumac	June
5325	The Greatest Show on Earth—reissue	July
5319	Knock on Wood—Kaye-Zetterling	July
5320	Living It Up—Martin & Lewis	Aug.
5321	About Mrs. Leslie—Booth-Ryan	Aug.
	Rear Window—Stewart-Kelly	Aug.
	Sabrina—Hepburn-Holden-Bogart	not set

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

412	Carnival Story—Baxter-Cochran	Apr.
411	The Saint's Girl Friday—Hayward	Apr.
473	Mr. Blandings Builds His Dream House—reissue	Apr.
474	They Won't Believe Me—reissue	Apr.
493	Pinnocchio—reissue	Apr.
475	The Spanish Main—reissue	May
476	Badman's Territory—reissue	May
413	Silver Lode—Payne-Duryea-Scott	June
414	Sins of Rome—Foreign-made	June
477	The Thing—reissue	June
478	Stations West—reissue	June
	Susan Slept Here—Powell-Reynolds-Francis	July
479	Gunga Din—reissue	July
480	Lost Patrol—reissue	July
351	Hans Christian Andersen—Kaye	July
	Every Girl Should Be Married—reissue	Sept.
	Africa Adventure—Robert Roark	Sept.
	Passion—Wilde-DeCarlo	Sept.
	This Is My Love—Darnell-Duryea	Oct.
	Tarzan's Africa Legend—Dordon Scott	Nov.
	The Americano—Ford-Theiss-Romero	Nov.
	Jet Pilot—Wayne-Leigh	Nov.
	Cattle Queen of Montana—Stanwyck-Reagan	Dec.
	Son of Sinbad—Robertson-Forrest	Dec.
	The Big Rainbow—Russell-Roland	Jan.

Republic Features

(1740 Broadway, New York 19, N. Y.)

5301	Flight Nurse—Leslie-Tucker	Mar. 1
5302	Geraldine—Carroll-Powers	Apr. 1
5325	Untamed Heiress—Judy Canova	Apr. 12
5303	Jubilee Trail—Ralston-Leslie-Tucker	May 15
5304	Hell's Half Acre—Corey-Keyes	June 1
5305	Laughing Anne—Lockwood-Corey	July 1
5306	Make Haste to Live—McGuire-McNally	Aug. 1
5307	Johnny Guitar—Crawford-Hayden	Aug. 23
5308	The Outcast—Derek-Evans	Oct. 1
	Shanghai Story—Roman-O'Brien	not set

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

411	Prince Valiant—Wagner-Leigh (C'Scope)	Apr.
412	The Rocket Man—Ritter-Hunter-Paget	Apr.
445	Orchestra Wives—reissue	May
446	Sun Valley Serenade—reissue	May
406	Gorilla at Large—Mitchell-Bancroft-Cobb	May
	(available in 2D or 3D)	
405	River of No Return—	
	Monroe-Mitchum (C'Scope)	May
413	Three Coins in the Fountain—	
	Webb-Peters-McGuire (C'Scope)	May
404	The Siege at Red River—Johnson-Dru-Boone	May
414	Princess of the Nile—Paget-Hunter	June
415	Demetrius and the Gladiators—	
	Mature-Hayward (C'Scope)	June
408	The Raid—Heflin-Bancroft	June
416	Garden of Evil—	
	Cooper-Hayward-Widmark (C'Scope)	July
417	The Gambler from Natchez—Robertson-Paget	July
418	The Royal Tour of Elizabeth and Philip—	
	Documentary (C'Scope)	July
408	The Raid—Heflin-Bancroft	Aug.
419	Broken Lance—Tracy-Widmark (C'Scope)	Aug.
420	The Egyptian—	
	Mature-Simmons-Tierney (C'Scope)	Sept.
421	A Woman's World—	
	Webb-MacMurray-Allyson (C'Scope)	Oct.
	Adventures of Hajji Baba—	
	Derek-Stewart (C'Scope)	Oct.
422	Carmen Jones—Dandridge-Bailey (C'Scope)	Oct.
423	Black Widow—Tierney-Heflin (C'Scope)	Nov.
	Desiree—Brando-Simmons-Mature (C'Scope)	Nov.
	There's No Business Like Show Business—	
	Monroe-Dailey-Merman-O'Connor (C'Scope)	Dec.
	White Feather—Wagner-Moore (C'Scope)	Dec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	Southwest Passage—Cameron-Dru-Ireland (3D)	Apr.
	Heidi—All-foreign cast	Apr.
	The Lone Gun—Montgomery-Malone	Apr.
	The Champion—reissue	Apr.
	Home of the Brave—reissue	Apr.

	The Long Wait—Quinn-Castle-Coburn	May
	Witness to Murder—Stanwyck-Sanders	May
	The Yellow Tomahawk—Calhoun-Castle	May
	Capt. Kidd and the Slave Girl—Dexter-Gabor	May
	Challenge the Wild—Documentary	June
	Hobson's Choice—Charles Laughton	June
	Gog—Egan-Dowling, Marshall	June
	Man With a Million—Gregory Peck	June
	Apache—Lancaster-Peters	July
	Adventures of Robinson Crusoe—O'Herlihy	July
	The Lawless Rider—Carpenter-Darro	July
	Return to Treasure Island—Hunter-Addams	July
	Crossed Swords—Flynn-Lolobrigida	Aug.
	Down Three Dark Streets—Crawford-Roman	Aug.
	Malta Story—Alec Guinness	Aug.
	Victory at Sea—Documentary	Aug.
	The Diamond Wizard—O'Keefe-Sheridan	Aug.
	Jesse James' Women—Castle-Beutel	Sept.
	Khyber Patrol—Egan-Addams	Sept.
	The Golden Mistress—Agar-Bowe	Sept.
	Suddenly—Sinatra-Hayden-Gates	Sept.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

415	Creature from the Black Lagoon—	
	Carlson-Adams (3D)	Mar.
416	Creature from the Black Lagoon (2D)	Mar.
417	Yankee Pasha—Chandler-Fleming	Apr.
418	Ma & Pa Kettle at Home—Main-Kilbride	Apr.
419	Rails Into Laramie—Payne-Blanchard	Apr.
420	Playgirl—Winters-Sullivan	May
421	Fireman Save My Child—Spike Jones	May
422	Drums Across the River—Murphy-Gaye	June
423	Black Horse Canyon—McCrea-Blanchard	June
424	Johnny Dark—Curtis-Laurie	July
425	Tanganyika—Heflin-Roman	July
426	The Egg and I—reissue	July
427	Francis Joins the Wacs—O'Connor-Adams	Aug.
428	Magnificent Obsession—Wyman-Hudson	Aug.
429	Black Shield of Falworth—Curtis-Leigh	
	(C'Scope)	Sept.
430	Dawn at Socorro—Calhoun-Laurie	Sept.
432	The Black Shield of Falworth (2D)	Sept.
435	West of Zanzibar—English-made	Oct.
431	The Naked Alibi—Hayden-Graham	Oct.
	Yellow Mountain—Barker-Powers	not set

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

308	Crime Wave—Hayden-Nelson-Kirk	Mar. 6
321	Duffy of San Quentin—Hayward-Dru	Mar. 13
322	Phantom of the Rue Morgue (3D)—	
	Malden	Mar. 27
323	Riding Shotgun—Scott-Morris-Weldon	Apr. 10
324	Lucky Me—Day-Cummings-Silver	Apr. 24
325	A Girl for Joe—reissue	
	(formerly "Force of Arms")	May 15
326	Guy With a Grin—reissue	
	(formerly "No Time for Comedy")	May 15
327	Dial "M" for Murder (3D)—Milland-Kelly	May 29
328	Them—Whitmore-Gwenn-Weldon	June 19
329	The High and the Mighty—	
	Wayne-Day (C'Scope)	July 3
330	Ring of Fear—Pat O'Brien (C'Scope)	July 17
331	King Richard and the Crusaders—	
	Harrison-Mayo (C'Scope)	Aug. 7
332	Duel in the Jungle—Crain-Andrews	Aug. 21
	Dragnet—Jack Webb	Sept. 4
	The Bounty Hunter—Scott-Dorn	Sept. 25

SHORT SUBJECT RELEASE SCHEDULE

1953-54

Columbia—One Reel

6858	Hula from Hollywood—Screen Snapshots	
	(10½ m.)	May 6
6610	The Way of All Pests—	
	Favorite (reissue) (7½ m.)	May 13
6808	World Soccer Champions—Sports (10 m.)	May 20
6611	Amoozin' but Confoozin'—	
	Favorite (reissue) (8 m.)	May 27
6902	Push Back the Edge—Topnotcher (10 m.)	May 27
6956	Sketch Henderson & Orch.—Thrills of Music	
	(reissue) (10 m.)	June 3
6859	Hollywood's Invisible Man—	
	Screen Snapshots (9 m.)	June 10

6504 Fudger's Budget—UPA Cartoon (7 m.) ... June 17
 6612 A Cat, A Mouse and a Bell—Favorite
 (reissue) (7 m.) June 17
 6555 Candid Microphone No. 5 (10 m.) June 24
 6613 The Disillusioned Bluebird—Favorite
 (reissue) (7 m.) June 24
 6809 Diving Cavalcade—Sports (9 m.) June 24
 6703 Kangaroo Courting—Mr. Magoo (7 m.) ... July 1
 6614 Mr. Moocher—Favorite (reissue) (7 m.) ... July 8
 6860 Hollywood Grows Up—
 Screen Snapshots (10½ m.) July 15
 6615 The Herring Murder Mystery—
 Favorite (reissue) (7 m.) July 22
 6810 Target Tricksters—Sports (9 m.) Aug. 12
 (End of 1953-54 Season)

Beginning of 1954-55 Season

7601 Imagination—Favorite (reissue) (8 m.) ... Sept. 2
 7501 How Now Boing Boing—UPA Cartoon ... Sept. 9
 7951 Ted Weems & Orch.—
 Thrills of Music (reissue) (10½ m.) ... Sept. 9
 7801 Argentine Athletes—Sports (10 m.) Sept. 16
 7551 Candid Microphone No. 1 (11 m.) Sept. 23
 7851 Hollywood Marches On—Screen Snapshots . Sept. 23

Columbia—Two Reels

1953-54

6426 She Snoops to Conquer—
 Favorite (reissue) (17½ m.) Apr. 29
 6407 Musty Musketeers—3 Stooges (16 m.) May 13
 6415 Tooting Tooters—Andy Clyde (17 m.) May 13
 6408 Pals and Gals—3 Stooges (17 m.) June 3
 6416 Two April Fools—Andy Clyde (16½ m.) .. June 17
 6436 Fiddling Around—
 Favorite (reissue) (17½ m.) July 8
 6180 Batman—Serial (15 chapters) July 29
 (End of 1953-54 Season)

Beginning of 1954-55 Season

7401 Knutzy Knights—3 Stooges (17½ m.) Sept. 2
 7421 His Hotel Sweet—
 Favorite (reissue) (17½ m.) Sept. 16
 7411 The Fire Chaser—Joe Besser Sept. 30

Metro-Goldwyn-Mayer—One Reel

K-571 Merry Wives of Windsor—
 Musical (C'Scope) (9 m.) Jan. 1
 K-572 Poet & Peasant Overture—
 Musical (C'Scope) (9 m.) Mar. 19
 S-558 Do Someone a Favor—Pete Smith (9 m.) . Apr. 10
 W-540 Hic-Cup Pup—Cartoon (6 m.) Apr. 17
 W-541 Billy Boy—Cartoon (6 m.) May 8
 S-559 Out for Fun—Pete Smith (10 m.) May 8
 W-542 Little School Mouse—Cartoon (7 m.) May 29
 S-560 Safe at Home—Pete Smith—(8 m.) June 12
 W-543 Sleepytime Squirrel—Cartoon (7 m.) June 19
 K-573 MGM Jubilee—
 Musical (C'Scope) (10 m.) June 25
 W-544 Homesteader Droopy—Cartoon (8 m.) July 10
 W-545 Bird-Brain Bird Dog—Cartoon (7 m.) July 31
 W-546 Baby Butch—Cartoon (7 m.) Aug. 14
 (End of 1953-54 Season)

Paramount—One Reel

K13-5 Million Dollar Playground—
 Pacemaker (10 m.) May 7
 B13-5 Casper Genie—Casper (7 m.) May 28
 B13-5 Taxi-Turvy—Popeye (6 m.) June 4
 P13-5 Candy Cabaret—Novelton (7 m.) June 11
 R13-10 Bahamas to Windward—Sportlight (9 m.)
 (formerly "The Men Who Can
 Take It") June 18
 H13-3 Of Mice and Menace—Herman & Katnip
 (7 m.) June 25
 E13-6 Bride and Gloom—Popeye (6 m.) July 2
 M13-6 In Darkest Florida—Topper (10 m.) July 9
 B13-6 Puss'n Boos—Casper (7 m.) July 16
 R13-11 Wild Pets for Play—Sportlight (9 m.) .. July 23
 P13-6 The Oily Bird—Novelton (7 m.) July 30
 R13-12 One Hundred Unusual Boys—
 Sportlight (9 m.) Aug. 6
 E13-7 Greek Mirthology—Popeye (7 m.) Aug. 13
 K13-6 Touchdown Highlights—
 Pacemaker (10 m.) Aug. 20
 H13-4 Ship-a-Hooey—Herman & Katnip (7 m.) . Aug. 20
 E13-8 Fright to the Finish—Popeye (6 m.) Aug. 27
 (End of 1953-54 Season)

RKO—One Reel

1953-54

44310 Leather and Lather—Sportscope (8 m.) May 14
 44112 Chips Ahoy—Disney (7 m.) May 21
 44109 Pigs Is Pigs—Disney (10 m.) May 21
 44002 Johnny Fedora and Alice Blue Bonnet—
 Disney (reissue) (8 m.) May 21
 44210 Untroubled Border—Screenliner (9 m.) .. May 28
 44311 Desert Anglers—Sportscope (8 m.) June 11
 44110 Casey Bats Again—Disney (8 m.) June 18
 44003 The Martins and the Coys—
 Disney (reissue) (8 m.) June 18
 44004 Casey at the Bat—Disney (reissue) (9 m.) .. June 18
 44211 Long Time No See—Screenliner (8 m.) ... June 25
 44312 Hot Rod Galahads—Sportscope (8 m.) ... July 9
 44111 Dragon Around—Disney (7 m.) July 16
 44212 Riding the Wind—Screenliner (8 m.) July 23
 44313 Water Ski Marathon—Sportscope (8 m.) . Aug. 6
 44112 Grin and Bear It—Disney (7 m.) Aug. 13
 44005 Little Toot—Disney (reissue) (9 m.) Aug. 13
 44213 The Pig Port—Screenliner (9 m.) Aug. 20
 44006 Once Upon a Wintertime—
 Disney (reissue) (9 m.) Sept. 17
 (End of 1953-54 Season)

RKO—Two Reels

1953-54

43801 Basketball Headliners—Special (15 m.) Apr. 16
 (End of 1953-54 Season)

Beginning of 1954-55 Season

53701 Oh Professor Behave—Leon Errol (reissue) . Oct. 1
 53201 I Found a Dog—My Pal (reissue) Oct. 8
 53501 Host to a Ghost—Edgar Kennedy (reissue) . Oct. 8
 53702 When Wife's Away—Errol (reissue) Oct. 15
 53401 Sage Brush Serenade—
 Ray Whitley (reissue) Oct. 22
 53502 Noisy Neighbors—Kennedy (reissue) Oct. 22
 53703 Cutie on Duty—Errol (reissue) Oct. 29
 53503 The Big Beef—Kennedy (reissue) Nov. 5
 53202 Pal's Return—My Pal (reissue) Nov. 5
 53704 Twin Husbands—Errol (reissue) Nov. 12
 53402 Redskins & Redheads—
 Ray Whitley (reissue) Nov. 19
 53504 Mind Over Mouse—Kennedy (reissue) ... Nov. 19
 53705 I'll Take Milk—Errol (reissue) Nov. 26
 53505 Brother Knows Best—Kennedy (reissue) .. Dec. 3
 53706 Follow the Blondie—Errol (reissue) Dec. 10
 53506 Home Canning—Kennedy (reissue) Dec. 17

Republic—One Reel

1953-54

9226 Formosa—This World of Ours (9 m.) May 10
 (End of 1953-54 Season)

Beginning of 1954-55 Season

5385 Ireland—This World of Ours (9 m.) Aug. 1

Republic—Two Reels

1953-54

5384 Manhunt in African Jungle—Serial (15 ep.)
 (formerly "Secret Service in Darkest
 Africa") Apr. 7
 (End of 1953-54 Season)

Beginning of 1954-55 Season

5481 Man With the Steel Whip—Serial (12 ep.) .. July 19

Twentieth Century-Fox—One Reel

5413 The Tall Tale Teller (Phoney Baloney)—
 Terrytoon (7 m.) May
 5415 The Ghose Town (Gandy Goose)—
 Terrytoon (reissue) (7 m.) May
 5441 Arctic Rivals (Willie the Walrus)—
 Terrytoon (7 m.) May
 7410 First Piano Quartet—CinemaScope (10 m.) ... May
 7417 Land of Legend—CinemaScope (9 m.) May
 5416 A Howling Success (Terry Bears)—
 Terrytoon (7 m.) June
 7419 Calypso Cruise—C'Scope (9 m.) June
 5417 A Day in June—Terrytoon (reissue) (7 m.) .. June
 5418 Pride of the Yard (Percival Sleuthhound)—
 Terrytoon (7 m.) July
 5419 Fisherman's Luck (Gandy Goose)—
 Terrytoon (reissue) (7 m.) July
 6402 Tumult—See It Happen (9 m.) July
 3402 Dizzy Diving—Sports (8 m.) July

7418 Piano Encores—CinemaScope (10 m.)July
 5420 The Cat's Revenge (Little Roquefort)—
 Terrytoon (7 m.)Aug.
 5421 Ants in Your Pantry—
 Terrytoon (reissue) (7 m.)Aug.
 5422 The Reformed Wolf (Mighty Mouse)—
 Terrytoon (7 m.)not set
 5423 A Wicky Wacky Romance—
 Terrytoon (reissue) (7 m.)not set
 7412 Stephen Foster Medley—C'Scopenot set

Twentieth Century-Fox—Two Reels

7406 Tournament of Roses—C'Scope (18 m.)Feb.
 7411 Motion Picture Stunt Pilot—C'Scope (17 m.).....May
 7409 A Day Aboard a Jet Carrier—
 Special (C'Scope) (19 m.)Aug.

Universal—One Reel

9325 Under the Counter Spy—Cartune (6 m.)....May 10
 9384 Fair Today—Color Parade (9½ m.)May 10
 9354 Overture to William Tell—
 Woody Woodpecker (reissue) (6½ m.) .May 30
 9327 Hay Rube—Cartune (6 m.).....June 7
 9385 Talent Scouts—Color Parade (9 m.).....June 14
 9355 Solid Ivory—
 Woody Woodpecker (reissue) (7 m.) ...June 28
 9328 Hot Rod Hucksters—Cartune (6 m.)July 5
 9386 Star Studded Ride—Color Parade (9 m.) ..July 19
 9356 Woody the Giant Killer—
 Woody Woodpecker (reissue) (7 m.) ...July 26
 9329 Broadway Bow Wows—Cartune (6 m.)Aug. 2
 9330 Pig in a Pickle—Cartune (6 m.)Aug. 30

Universal—Two Reels

9306 The Four Aces—Musical (15 m.)May 28
 9307 Coral Cuties—Musical (15 m.)June 21
 9202 The Hottest 500—Special (16 m.).....June 13
 9308 College Capers—Musical (16 m.)Aug. 16

Vitaphone—One Reel

1953-54

1727 No Parking Hare—Bugs Bunny (7 m.)May 1
 1405 So You Want to Go to A Night Club—
 Joe McDoakes (10 m.)May 1
 1605 Thrills from the Past—Variety (10 m.).....May 8
 1716 Dr. Jerkyl's Hide—Merrie Melody (7 m.) ..May 8
 1717 Claws for Alarm—Merrie Melody (7 m.) ..May 22
 1510 Hunting Dogs at Work—
 Sports Parade (10 m.)May 22
 1718 Little Boy Boo—Merrie Melody (7 m.)June 5
 1310 The Cat Came Back—
 Hit Parade (reissue) (7 m.)June 5
 1729 Devil May Hare—Bugs Bunny (7 m.).....June 19
 1606 When Sports Were King—Variety (10 m.) .June 19
 1719 Muzzle Tough—Merrie Melody (7 m.)June 26
 1508 Off to the Races—Sports Parade (10 m.)...June 26
 1406 So You Want to Be a Banker—
 Joe McDoakes (10 m.)July 3
 1806 Cavalcade of Dance—Melody Master (10 m.)..July 3
 1311 One Meat Brawl—Hit Parade
 (reissue) (7 m.)July 10
 1720 The Oily American—Merrie Melody (7 m.)..July 10
 1728 Bewitched Bunny—Bugs Bunny (7 m.).....July 24
 1312 Along Came Daffy—
 Hit Parade (reissue) (7 m.)July 24
 1509 G. I. Holiday—Sports Parade (10 m.)Aug. 7
 1721 Satan's Waitin'—Merrie Melody (7 m.)Aug. 7
 1313 Mouse Menace—
 Hit Parade (reissue) (7 m.)Aug. 14
 1722 Stop, Look and Hasten—
 Merrie Melody (7 m.)Aug. 14
 1730 Yankee Doodle Bugs—Bugs Bunny (7 m.) .Aug. 28
 1607 Wild Boar Hunt—Variety (10 m.)Aug. 28

(End of 1953-54 Season)

Beginning of 1954-55 Season

2701 Gone Batty—Merrie Melody (7 m.)Sept. 4
 2801 Melody of Youth—
 Melody Master (reissue) (10 m.)Sept. 4
 2301 Rhapsody in Rivets—
 Hit Parade (reissue) (7 m.)Sept. 11
 2702 Goo Goo Goliath—Merrie Melody (7 m.) ..Sept. 18
 2501 Circus on Ice—Sports Parade (10 m.)Sept. 18

2601 This Mechanical Age—Variety (10 m.)Oct. 2
 2703 By Word of Mouse—Merrie Melody (7 m.)..Oct. 2
 2704 From A to Z-Z-Z—Merrie Melody (7 m.) ..Oct. 16
 2302 Inki at the Circus—
 Hit Parade (reissue) (7 m.)Oct. 16
 2802 Skinnay Ennis & Orch.—
 Melody Master (reissue) (10 m.)Oct. 23
 2502 Hatteras Honkers—Sports Parade (10 m.) ..Oct. 23
 2401 So You're Taking in a Roomer—
 Joe McDoakes (10 m.)Oct. 30
 2705 Quack Shot—Merrie Melody (7 m.)Oct. 30
 2303 Foxy Duckling—Hit Parade (reissue) (7 m.)..Nov. 6
 2723 Lumber Jack-Rabbit—Bugs Bunny (7 m.) ..Nov. 13
 2602 Ski Flight—Variety (10 m.)Nov. 13
 2304 The Shell-Shocked Egg—
 Hit Parade (reissue) (7 m.)Nov. 27
 2706 My Little Duckaroo—Merrie Melody (7 m.)..Nov. 27

Vitaphone—Two Reels

1953-54

1009 Declaration of Independence—
 Special (reissue) (18 m.)May 15
 1105 California Jr. Symphony—Featurette (16 m.)..May 29
 1011 Frontier Days—Special (17 m.)June 12
 1010 Silver Lightning—Special (16 m.)July 17
 1106 This Was Yesterday—FeaturetteJuly 31
 1012 Who's Who in the Zoo—SpecialAug. 21

(End of 1953-54 Season)

Beginning of 1954-55 Season

2001 Gay Parisian—Special (reissue)Sept. 11
 2101 Wells Fargo Days—FeaturetteSept. 25
 2002 In Fourteen Hundred Ninety-two—Special ..Oct. 9
 2003 Mariners Ahoy—SpecialNov. 6
 2102 Camera Hunting—Featurette (reissue)Nov. 20

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

5 Wed. (O)Aug. 26
 301 Mon. (O) ...Aug. 16
 302 Wed. (E) ...Aug. 18
 303 Mon. (O) ...Aug. 23
 (End of 1953-54 Season)

Beginning of 1954-55 Season

200 Wed. (E) ...Aug. 25
 201 Mon. (O) ...Aug. 30
 202 Wed. (E) ...Sept. 1
 203 Mon. (O) ...Sept. 6
 204 Wed. (E) ...Sept. 8
 205 Mon. (O) ...Sept. 13
 206 Wed. (E) ...Sept. 15
 207 Mon. (O) ...Sept. 20
 208 Wed. (E) ...Sept. 22
 209 Mon. (O) ...Sept. 27
 210 Wed. (E) ...Sept. 29
 211 Mon. (O) ...Oct. 4

Paramount News

104 Sat. (E)Aug. 14
 (End of 1953-54 Season)
 1 Wed. (O) ...Aug. 18
 2 Sat. (E)Aug. 21
 3 Wed. (O) ...Aug. 25
 4 Sat. (E)Aug. 28
 5 Wed. (O) ...Sept. 1
 6 Sat. (E)Sept. 4
 7 Wed. (O) ...Sept. 8
 8 Sat. (E)Sept. 11
 9 Wed. (O) ...Sept. 15
 10 Sat. (E)Sept. 18
 11 Wed. (O) ...Sept. 22
 12 Sat. (E)Sept. 25
 13 Wed. (O) ...Sept. 29
 14 Sat. (E)Oct. 2

Warner Pathe News

2 Mon. (E)Aug. 16
 3 Wed. (O) ...Aug. 19
 4 Mon. (E)Aug. 23

Fox Movietone

68 Tues. (E)Aug. 17
 69 Friday (O) ...Aug. 20
 70 Tues. (E)Aug. 24
 71 Friday (O) ...Aug. 27
 72 Tues. (E)Aug. 31
 73 Friday (O) ...Sept. 3
 74 Tues. (E)Sept. 7
 75 Friday (O) ...Sept. 10
 76 Tues. (E)Sept. 14
 77 Friday (O) ...Sept. 17
 78 Tues. (E)Sept. 21
 79 Friday (O) ...Sept. 24
 80 Tues. (E)Sept. 28
 81 Friday (O) ...Oct. 1

Universal News

595 Tues. (O) ...Aug. 17
 596 Thurs. (E) ...Aug. 19
 597 Tues. (O) ...Aug. 24
 598 Thurs. (E) ...Aug. 26
 599 Tues. (O) ...Aug. 31
 600 Thurs. (E) ...Sept. 2
 601 Tues. (O) ...Sept. 7
 602 Thurs. (E) ...Sept. 9
 603 Tues. (O) ...Sept. 14
 604 Thurs. (E) ...Sept. 16
 605 Tues. (O) ...Sept. 21
 606 Thurs. (E) ...Sept. 23
 607 Tues. (O) ...Sept. 28
 608 Thurs. (E) ...Sept. 30

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Vol. XXXVI

SATURDAY, AUGUST 21, 1954

No. 34

APPROPRIATING THE EXHIBITORS' SCREENS

That old evil, "concealed" advertising, is back again, this time in "Dragnet," the Warner Bros. Release, which is reviewed in this issue.

Among the products that are given advertising plugs in this picture are Heinz and Libby baby foods, Chesterfield cigarettes, Kleenex tissue and, if memory serves right, a Revere tape recording machine. Except for Kleenex, which is discussed by one of the characters as he holds a tissue in his hand, the other products are treated to camera close-ups so that the brand names will be seen clearly by the audience. In no case does a close-up of these products, or the mention of Kleenex, have a bearing on the story, nor do they add anything to the film's entertainment values.

HARRISON'S REPORTS has no way of knowing if these advertising plugs were inserted for commercial gain. If those who made the picture did not benefit financially, then it is no credit to them as businessmen. If they did benefit, it still is no credit to them, for the inclusion of such advertising plugs is highly improper in that it is an imposition on both the public and the exhibitor.

The person who pays his money at the box-office does so for the privilege of seeing pure entertainment. When an advertisement is "slipped" over on him, he feels that he has been victimized and rightfully resents it.

As for the exhibitor, he is taken advantage of by reason of the fact that he buys a picture solely for entertainment purposes. When he finds that advertising has been injected, it means that the producer has appropriated his screen without paying for the privilege. Even more important is the fact that, through no fault of his own, he risks incurring the ill will of his patrons.

The practice is unethical, not only because the producer uses the exhibitors' screens as billboards without their consent, but also because the public resents it. Perhaps the best way for the exhibitor to combat it is to use his scissors!

DEBUNKING MORE BUNK

In a recent interview given to a *Film Daily* reporter and published in the July 27 issue of that paper, Paul Raibourn, Paramount vice-president in charge of budget and planning, advised the exhibitors that they should apply themselves more zealously to "the problem of reaching the public" as a means of bolstering theatre business.

Pointing out that "exhibitors are not awakened to the seriousness of the problem of reaching the public," Raibourn is credited as saying that not until the

exhibitor "makes sure to let the public know when he has an attraction it wants to see" can his business be expected to improve the way it should. He urged the exhibitor to "give more consideration to the job of letting the public know about the pictures he believes in."

No one can argue about the soundness of the advice Mr. Raibourn has given to the exhibitor, but since he is the Paramount executive in charge of budget and planning, it appears as if he could use some of that advice himself.

As the late Governor Al Smith used to say, "let's look at the record"—in this case statistics compiled recently by C. John Crockett, Eastern advertising manager for Coronet Magazine, who based his figures upon reports of the Publisher's Information Bureau. For the first six months of 1954, Paramount spent a total of \$151,510 for advertising in magazines and newspaper sections, as against expenditures of \$226,565 in the same period of 1953, representing a cut back of 33.1%. Thus we have Mr. Raibourn urging the exhibitors to spend more money to reach the public, while his own company reduces its expenditures for the same purpose by one-third.

If one is to follow the reasoning behind Mr. Raibourn's advice to the exhibitors, it would appear that Paramount, by virtue of its advertising cut back, does not believe too much in its own pictures.

IS THERE GOING TO BE A PICTURE FAMINE?

As will be noticed in this and other trade papers, relatively few pictures have been shown to the reviewers in recent weeks.

This is not a good sign, for it indicates plainly that a shortage of product is in the offing.

As matters stand now, the extended playing time that is being given to current pictures in the key runs, coupled with the print shortage, has created a serious product shortage for many exhibitors. And the situation is bound to become even more serious for every exhibitor unless corrective measures are taken by the producer-distributors to take care of the emergency.

Just how soon the film companies will take steps to assure the exhibitors of a steady flow of product is difficult to say. Many exhibitors feel that the distributors will do nothing about the situation in order to maintain a sellers' market.

Until something is done, however, the cautious exhibitor will learn to help himself. If you are wise, you will conserve your product by avoiding, if possible, the showing of two top pictures on the same bill, or by even eliminating some double bills, and by

(Continued on back page)

**"A Bullet is Waiting" with Jean Simmons,
Rory Calhoun, Stephen McNally
and Brian Aherne**

(Columbia, September; time, 82 min.)

Photographed in Technicolor, a fairly strong dramatic entertainment is offered in "A Bullet is Waiting," which revolves around the conflict between a vindictive sheriff and his prisoner when both are stranded on a desolate California ranch, from which they cannot reach the outside world because of torrential rains. The story takes on added interest because of the involvement of a refined young woman who lives on the ranch with her father and who sympathizes and falls in love with the prisoner. There is a good share of excitement in the several vicious fights that take place between the sheriff and his prisoner, but there are stretches where the action bogs down in excessive dialogue, much of which is given over to philosophical talk that will go over the heads of many movie-goers. The cast consists of only four players, including Jean Simmons, as the heroine; Rory Calhoun, as the prisoner; Stephen McNally, as the sheriff; and Brian Aherne, as Miss Simmons' father, who does not appear in the action until the closing reels. All turn in convincing performances. The color photography is fine:—

McNally is flying Calhoun to Utah to stand trial when their plane, caught in a storm, crashes on a desolate stretch of California coastline. Calhoun, handcuffed to McNally, frees himself. McNally follows him, despite an injured leg, until both are stopped by Jean, on whose property they were trespassing. Jean informs them that they cannot leave the ranch because it had become isolated by swollen streams, and that it would be necessary for them to stay in her shack, where she lived with her father, who was in town and could not return until the streams recede. McNally warns Jean not to interfere with his efforts to bring Calhoun to justice, and he shocks her when he tells her that Calhoun is wanted for murder. Calhoun, however, informs Jean that he had shot McNally's brother in self-defense, and that McNally had been tracking him down ever since. In the several days that pass, Calhoun and Jean find themselves attracted to each other, and both realize their love when he saves her from a striking rattlesnake. When the waters in the surrounding streams recede, Calhoun, realizing that a jail sentence awaits him and not wanting to subject Jean to such a future, decides to leave. McNally, unable to find a rifle that had been hidden by Jean, attacks Calhoun in an attempt to stop him. The furious fight is interrupted by the return of Aherne, Jean's father. After an explanation by Jean of the presence of both men on the ranch, Aherne, anxious to solve the situation to insure his daughter's happiness, assures McNally that he will not help Calhoun to escape. Calhoun tells Aherne that he is willing to face justice in Utah, but is certain that the vindictive McNally would attempt to kill him during the trip back. When Aherne decides that Calhoun should return to Utah alone, McNally grabs Aherne's rifle and opens fire on Calhoun, thus justifying Calhoun's fears. Calhoun grabs Aherne's pistol and starts a gun duel with McNally, who soon runs out of ammunition, but, with his ruthless pursuer at his mercy, Calhoun cannot bring himself to commit murder. It all ends with Jean and her father accompanying the two men back to Utah to assure Calhoun of a fair trial.

It is a John Farrow production, produced by Howard Welch, and directed by Mr. Farrow, from a screenplay by Thames Williamson and Casey Robinson, based on a story by Mr. Williamson.

Adults.

**"The Little Kidnappers" with an
all-English cast**

(United Artists, no rel. date set; time, 93 min.)

In spite of the fact that its unknown cast is a box-office handicap, this British-made production is an appealing drama, expertly directed and finely acted. The story, which is set in Nova Scotia at the turn of the century, and which deals with two orphaned youngsters who come to live in the bleak homestead of their tyrannical grandfather and who succeed in humanizing the harsh old man, seems best suited for the art house trade, but its deft touches of human interest, excitement and comedy should appeal also to the general run of audiences. The outstanding performances of five-year-old Vincent Winter and eight-year-old Jon Whitely are what really puts the picture over. Neither one of these two charming youngsters have had any prior acting experience, but they are completely natural and lovable, speak their lines very well and perform like veteran troupers. All told, the picture is worth playing and exploiting:—

Orphaned by the death of their father in the Boer War, Jon and Vincent come to Scotchtown to live with Duncan Macrae, their stern grandfather, a harsh old man who was respected but not liked in the community. The happy, imaginative youngsters are full of fun and spirit, but their zest for life is soon blunted by their grandfather's uncompromising tyranny. Even Jean Anderson, their grandmother, and Adrienne Corri, her daughter, fail to give the boys the love they need, for their natural impulses to show affection are overshadowed by Macrae, in whom humanity and kindness are all but dead. The children plead for a pet dog, and when they are refused they console themselves by treasuring an illustration of a red setter. One day the boys come across a baby in the woods. They hide the tot and lavish upon it all their frustrated affection, feeding it goat's milk while the settlers search the countryside for the "kidnappers." Meanwhile, Adrienne had been concealing her love for Theodore Bikel, a local Dutch doctor, because of her father's intense hatred of the Boers. She finally rebels against the old man and openly declares her love for Bikel. This happening brings Macrae to the realization that through his harsh, unbending ways he is destroying everyone he loves. By this time little Vincent reveals where the baby is hidden and, as a result, his brother Jon is held for trial in accordance with an inflexible local justice. Macrae attends the trial and defends the boy against the kidnapping charge. The law, however, calls for Jon to be punished, but the understanding judge, backed up by the equally understanding townspeople, manages to find enough loopholes in the law to acquit the youngsters. Macrae finds a new appreciation for his friends and neighbors and thanks them sincerely. He then sees to it that his grandchildren get a pet dog. Thus real happiness reigns in the old man's homestead for the first time.

It is a J. Arthur Rank Organization presentation, produced by Sergei Nolbandov and Leslie Parkyn, and directed by Philip Leacock, from a screenplay by Neil Paterson. Family.

**"Khyber Patrol" with Richard Egan,
Dawn Addams and Patric Knowles**

(United Artists, September; time, 71 min.)

A fairly good program adventure melodrama is served up in "Khyber Patrol," which has been photographed in color by the Color Corp. of America process. As indicated by the title, the story is set in India, and it deals with clashes between the British Lancers and Afghanistani tribesmen. The plot itself is developed along formula lines, with the hero, suitably played by Richard Egan, getting himself dishonorably discharged from the Lancers in a counter-plot to gain the confidence of an outlaw Afghan prince who, in league with the Russians, planned to seize a shipment of guns consigned to the British. That Egan will defeat the villains is a foregone conclusion, but it is all done with enough suspense and excitement to satisfy the action fans. Dawn Addams is attractive, but she has little to do in the rather routine romantic interest. The direction and acting are adequate, and the color photography good:—

Headstrong and undisciplined, Egan, a Canadian-born captain in the British Lancers, rebels against diplomatic restraints that prevent his squadron from pursuing wild Afridi tribes beyond the border into Afghanistan. His attitude results in frequent clashes between himself and his superiors, and even in a breach between himself and Dawn Addams, daughter of Paul Cavanagh, the British civil commissioner. She transfers her attentions to Patric Knowles, another officer. While Dawn prepares to announce her engagement to Knowles, Egan drowns his troubles in a drinking bout with Raymond Burr, captain of the Afghan Border Guard and his professed friend. In the course of events, Burr tells Egan that five hill tribes are gathering at a certain spot for a mass attack and possible massacre of the British garrison. Egan, unaware that Burr was in the pay of Donald Randolph, an outlaw Afghan prince, and that a trap had been set for the British, splits his squadron into two groups, leading one and putting Knowles in command of the other. As a result, Knowles' group is ambushed and all, including Knowles, are killed. Many officers believe that Egan had deliberately caused Knowles' death. He is court-martialed but the Board refuses to take military action against him. Egan realizes that he had been duped when he sees Burr visiting Randolph secretly. Through British Intelligence he learns that Burr and Douglas, in league with the Russians, planned to capture a new shipment of Maxim guns before they reach the British. Working together with his commanding officer, Egan gets himself dishonorably discharged and offers his services to Burr and Randolph. Both are elated to have him help capture the guns, but they kidnap Dawn and hold her as hostage to make sure that he does not doublecross them. In the events that follow, Egan not only rescues Dawn but also breaks up the Afghan attack, killing Burr and Randolph in the process. Shortly thereafter, he and Dawn are wed with the blessing of the regiment.

It is a World Films Presentation, directed by Seymour Friedman from a screenplay by Jack DeWitt, based on a story by Richard Schayer.

Family.

**"Dragnet" with Jack Webb, Ben Alexander
and Richard Boone**

(Warner Bros., Sept. 4; time, 89 min.)

Except for the fact that the photography is in WarnerColor and that it is a full-length feature, this crime-detective melodrama follows a formula that is similar to the famed TV show of the same name. It is a good picture of its kind, and the action keeps the spectator tensed up throughout as Jack Webb, as Sergeant Joe Friday, and Ben Alexander, as Officer Frank Smith, go about the business of tracking down those responsible for a gangland murder and of securing evidence to indict the criminals. The step-by-step manner in which the plot is developed makes for steadily mounting tension, but there are good touches of comedy and witty dialogue to relieve the strain. Webb and Alexander are effective as the police officers, being tough or courteous as the occasion demands. Most of the supporting players are unknown to picture audiences, but they turn in some fine characterizations. To the credit of all who made the picture, no romantic interest has been dragged in by the ear. Not to their credit, however, is the manner in which subtle advertising plugs are given to such products as Heinz and Libby baby foods, Chesterfield cigarettes and Kleenex, with the camera going so far as to take closeups of these products. The popularity of the TV show should be of considerable help in attracting people to the box-office. Incidentally, an exceptionally good trailer has been prepared for the picture.

The story opens with the gangland murder of Dub Taylor by Stacy Harris, a big-time gambler, and Willard Sage, his henchman. With the discovery of Taylor's body, the police, headed by Richard Boone, learn that Taylor had a long police record and that one of his last jobs was collecting on bad checks issued by debtors to gambling outfits. Webb and Alexander, along with other police, are assigned to the case, and they quickly round up Taylor's known associates and friends for questioning. These include Harris, Sage and others in their crime clique. All, however, are evasive and reveal few leads for the police to follow. Through persistent questioning of different characters, including Taylor's drunken widow, and through the information picked up by an attractive policewoman (Ann Robinson) who is assigned to hang around a cafe owned by Harris, the police find reason to believe that Taylor was murdered because he had been pocketing the collections instead of turning them over to his bosses. This evidence is presented to the grand jury to obtain an indictment against Harris, but the jurors do not consider the evidence conclusive enough to warrant an indictment. Boone, peeved, orders an around-the-clock tailing of Harris and other key suspects. A break in the case comes when Sage is murdered by the gangsters lest he talk. Webb quickly visits Georgia Ellis, Sage's widow, and tells her what had happened to her husband. The embittered woman not only leads Webb to the murder weapon used by Harris and Sage to kill Taylor but also provides him with over evidence that helps him to successfully conclude the case.

It is a Mark VII Ltd. Production, produced by Stanley Meyer, and directed by Jack Webb, from a screenplay by Richard L. Breen.

Adults.

playing the top pictures a little longer if the attendance warrants such a move; otherwise, you may be compelled to play reissues, or bring back recent successes.

Those of you who have not yet installed wide screens and anamorphic lenses will do well to study the matter with a view to installing such equipment, for without it you will be unable to show many top pictures that are and will be available. As this paper pointed out in a recent editorial, matters now have come to a point where equipping for the new screen processes is a "must." You can no longer afford to guide yourself on equipment needs by a personal preference for one system over another, because the fact remains that more than half of the most important pictures being made are utilizing the Cinema-Scope process. Unless you equip yourself to play such pictures, you are bound to find yourself faced with a more serious product shortage than you now face.

GROUP INSURANCE RESPONSE GRATIFYING

COMPO's group life insurance plan, which was submitted to 6,500 dues-paying members last week for an expression of interest, has aroused a widespread favorable response, according to Robert W. Coyne, COMPO special counsel.

Although a letter and a bulletin describing the plan were put into the mails on Wednesday (11), replies from approximately 10 per cent of the membership had been received by noon this Wednesday (18). Most of the replies expressed interest in the plan and many of those who said that they were not interested explained that they already had group insurance plans in effect.

The exhibitors and others who expressed interest listed employees totaling slightly more than 3,000. Only 600 insured lives are required to put the plan into effect.

In commenting on the results of the questionnaire, Coyne had this to say:

"While it is by no means certain that all those expressing interest will sign contracts if and when the plan is formalized, the gratuitous comments of enthusiastic approval from many of those interested make it almost certain that many times the minimum number of insured lives required will be obtained, and that the plan can be carried into effect.

"COMPO, of course, is extremely happy that it has been able to arrange this service, particularly for small exhibitors who do not have the required 25 employees to institute such a plan on their own initiative. We will naturally await a further expression of opinion from the balance of our membership before taking any action."

ADVICE TO DISTRIBUTION

Among the exhibitor leaders in the Theatre Owners of America, none seems to be more forthright in the denunciation of the major film companies' present sales policies than George Kerasotes, vice-president of the United Theatre Owners of Illinois, a TOA affiliate. In his latest blast, Kerasotes declared that "film selling has become decadent," and maintained that

the current sales policies of the major distributors are disintegrating their own sales organizations.

This is what Mr. Kerasotes had to say in an address to a regional meeting of his organization, held last Monday in Urbana, Ill.:

"The dictatorial and autocratic policies of the major film companies have lowered the standards of business ethics and are destroying equitable business relations with exhibitors.

"The present day film salesman is nothing more than a robot sent out on the road in the lowest priced automobile obtainable, with a set of instructions as to how to operate the motor vehicle, credit cards for gasoline and telephone, a record book to record the mileage traveled so the company may receive compensation from him for any personal use of the car, and report forms he must fill out as to why, or why he did not, sell said exhibitor that day. All of this under the suspicious scrutiny of a home office, evidently more intent upon saving pennies than saving exhibitors. The salesmen are not permitted to think. They are provided with a printed form of selling instructions, from which he is not permitted to deviate, no matter what condition or situation exists in regard to the problems of the exhibitor. He must secure the top terms demanded by his sales manager or walk! I have often wondered why the film companies have salesmen. Why shouldn't they just make a tape recording and mail it out with a contract for the exhibitor to sign?

"The morale of the film salesman is now at its lowest ebb. Young and intelligent men are now seeking other fields of endeavor which are more lucrative and where they receive compensation commensurate with their efforts and abilities. Today's salesmen are paid on the basis of tenure of years with the company rather than productivity and do not share in the prosperity of their companies.

"The film companies can improve the relations with their own salesmen by giving them an opportunity to participate in the profits of their company. This would also establish a better relationship with the exhibitor, as the salesman would be interested in the theatre owner's welfare. He would see to it that the theatres stayed open and that the owners retained enough of the revenue produced in his own town so that he could improve his theatre physically and have sufficient funds for proper promotion of his business. The net result of this policy would actually increase the revenue of the film company in the long run and result in a healthy condition for all parties concerned. Since every closed theatre or sick situation would reduce the salesman's income and income to the company, he would endeavor to negotiate a compromise between the demands of his company and the needs of his customer, rather than 'walk'!"

In his talk Kerasotes also emphasized that "film companies should improve the chaotic system of releasing features by setting up their releases three or four months in advance. The present practice of announcing, selling, and releasing a feature all in a month is wasteful and economically unsound. Advertising material is often not available and both exhibitor and distributor suffer. This system should be corrected immediately so that the theatre owner can properly arrange his bookings in a sensible manner and have time properly to advertise and exploit his movie merchandise."

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ALLIED BOARD ADVOCATES FEDERAL CONTROL OF INDUSTRY

That stormy weather lies ahead insofar as exhibitor-distributor relations are concerned is indicated by the action taken this week by National Allied's board of directors in adopting a resolution that provides for steps that would bring about Government regulation of the industry.

The resolution directs and authorizes Abram F. Myers, Allied's general counsel, to draft and present to the forthcoming National Allied convention in Milwaukee a bill "suitable for introduction in the next session of Congress which, if enacted, would afford the minimum amount of regulation necessary in the public interest to preserve the theatres of the United States for the use and enjoyment of the American people and for other purposes."

The Allied board's step toward Government control of the industry was taken at its summer meeting at White Sulphur Springs, W. Va., on Monday and Tuesday of this week, and it stems from what the board feels are "unsatisfactory" results of the meetings held last week between the general sales managers of the major film companies and a special Allied committee.

In a "declaration of emergency" that served as a preamble to the resolution adopted, the board stated that it was "shocked and amazed by the insensitive attitude of the sales heads toward exhibitors' critical problems," and it pointed out that "the companies' refusal to give the committee any assurance of relaxation of the harsh and oppressive selling policies and practices which are fast making impossible the profitable operation of theatres of all classes, creates an emergency unparalleled in the history of the motion picture industry and demands the immediate adoption of effective measures for dealing with that emergency to the end that the theatres may continue to operate on a profitable basis and afford wholesome entertainment to millions of Americans, to keep thousands of their employees gainfully occupied and to make their contribution to the national defense and welfare as an important communications medium."

The resolution also authorizes Ben Marcus, National Allied's president, to appoint an "emergency defense committee that shall be representative of all classes of theatres. This committee is to "formulate and express to Allied regional associations for their information and guidance, bona fide opinions and recommendations relative to the policies and practices of the several film companies either in general or in relation to particular pictures." The regional units

themselves will be requested to form committees to work with the emergency committee.

Recommended also in the resolution is that the national convention to be held next October in Milwaukee be turned into "a gigantic exhibitor mass meeting to determine once and for all whether, judged by conditions then prevailing, the film companies can curb their cupidity and continue free or whether this industry must submit to Government regulation for its preservation."

Although bitter in its castigation of the distributors' selling policies and practices, the resolution stated that "the board feels that the door should be kept open for the reception and consideration of any proposals the film companies, or any one of them, may offer, or any reforms they may voluntarily adopt for relieving the present intolerable conditions, especially as they affect small town theatres." It provides, however, that any consideration given to distributor proposals shall not be "inconsistent with or in impairment of the positive action" provided for in the resolution.

With the motion picture industry well on the road to recovery, as indicated by the record earnings reported by the major film companies, the news that National Allied is taking action to secure Government control of the business is indeed disheartening, for every sound-thinking industryite agrees that there should be no such regulation of the industry. But with the distributors riding roughshod over the independent exhibitors and displaying an unyielding attitude toward pleas that they correct the unreasonably burdensome and oppressive trade practices that exist today, who can blame the exhibitors for asking Congress to take notice of their grievances and to pass laws that will stand as barriers against the existing oppressive tactics?

In all large successful business enterprises, the wholesaler sells his wares to the retailer upon terms that will enable him to obtain a fair return on his investment and to make a decent livelihood for his efforts. If all or more than a fair share of the profits were diverted to the wholesaler, there would soon be no retailers to carry on the job of selling the wholesalers' products. And without retail outlets the wholesaler would soon go out of business.

Perhaps the action contemplated by Allied's board will have a sufficiently sobering effect upon the wholesalers in the motion picture industry — the distributors — and will make them realize that it will be profitable for them to discontinue many of their practices to prevent, not only Government intervention

(Continued on back page)

**"The Egyptian" with Jean Simmons,
Victor Mature, Edmund Purdom,
Gene Tierney and Michael Wilding**

(20th Century-Fox, August; time, 140 min.)

The glory of the Pharaoh era of some 3,300 years ago has been brought to the screen on a truly epic scale in this spectacular CinemaScope production, which has been photographed in color by De Luxe and which is an ideal subject for the panoramic sweep of the CinemaScope process. Production-wise, the picture is a brilliant achievement; the ornate costumes and the magnitude and magnificence of both the indoor and outdoor settings are breathtaking and are alone worth the price of admission. But for all its exciting pageantry, the story, which is based on Mika Waltari's best-selling novel of the same name, lacks a strong dramatic punch as well as characters in whose welfare one can become intensely interested. There are, in fact, stretches where the proceedings become rather slow and tedious. Despite the story's weaknesses, however, it has a fascinating quality, for it brings to life a colorful era that has never before been brought to the screen. Moreover, it is in many respects a moving depiction of a man's search for truth, and of the everyday life, loves, conflicts, jealousies and hopes of the people of its time. There are a number of thrill-packed sequences, such as the lion-hunting expedition undertaken by Victor Mature and Edmund Purdom while riding in a chariot; the start of a holy war, with soldiers pulling people from their homes and killing them in the streets; and the massacre of a temple full of worshippers. There are numerous other exciting sequences that are worthy of special mention. Suffice it to say that, all in all, "The Egyptian" is a truly colossal film and, as such, has an allure that should pay handsome dividends at the box-office:—

Found as an unwanted baby set adrift on the Nile and brought up by a physician, Edmund Purdom follows his foster father's career and completes his medical studies at the School of Life. Jean Simmons, a serving girl in a tavern, falls in love with him. Purdom goes lion hunting with Victor Mature, a military cadet and close friend, and both manage to save Michael Wilding, an ascetic young man, from being killed by one of the beasts. It turns out that Wilding is the new Pharaoh, and he rewards them by appointing Mature to the Palace Guards and offering Purdom the post of Royal Physician. Purdom prefers to serve the poor but agrees to care for the Pharaoh when needed. Judith Evelyn, the Queen Mother, and Gene Tierney, her shrewd daughter, watch Purdom with interest. Purdom becomes hopelessly infatuated with Bella Darvi, a Babylonian temptress, who casts him off after obtaining all his worldly possessions. The shame this affair brings to his foster parents causes them to commit suicide and brings Purdom to his senses. Jean solaces his grief with her love. Accompanied by Peter Ustinov, a one-eyed rascal who attaches himself as his servant, Purdom leaves Egypt and prospers as he travels far and wide. During his travels he finds that the Hittites are plotting to war against the Pharaoh and that they are making swords of a strong new metal—iron. He returns to Egypt with one of the weapons. After meeting up again with Jean, who had borne him an illegitimate son in his absence, Purdom takes the sword to Mature, now the Army Commander, who in turn urges the Pharaoh to declare war on the enemy Hittites, but being a man of peace the Pharaoh refuses to condone such

a war. Meanwhile Gene learns that Mature, in league with the high priests, planned to kill the Pharaoh and hoped to become the ruler himself through marriage with her. She arranges a meeting with Purdom and, after proving to him that she is really his half sister, tries to induce him to poison both the Pharaoh and Mature, offering him both herself and the throne. The Pharaoh's fanatic devotion to a sun god causes considerable unrest among his own subjects and eventually leads to a priest-led riot in which Jean loses her life. Blaming the Pharaoh for this tragedy, Purdom administers poison both to him and Mature. The Pharaoh drinks the potion, but before he dies he convinces Purdom that evil can do no good, and that all men are equal before one God. Purdom then sees to it that Mature does not drain his cup. Mature and Gene ascend to the throne and proceed to restore belief in the old gods. Purdom defies them and is exiled from Egypt for the rest of his life.

It was produced by Darryl F. Zanuck, and directed by Michael Curtiz, from a screenplay by Philip Dunne and Casey Robinson.

Suitable for all.

**"White Christmas" with Bing Crosby,
Danny Kaye, Rosemary Clooney
and Vera Ellen**

(Paramount, no rel. date set; time, 120 min.)

Although not sensational, "White Christmas" is a pleasing entertainment. There are, however, spots where it becomes quite slow and boring, the slowness in the action being caused by the many rehearsals in preparation for the big show. On the whole the action is pleasing and it puts the spectator in a happy frame of mind. The Irving Berlin songs are, of course, an important part of the attraction, and all are tuneful. Bing Crosby and Danny Kaye are in fine form as a team of entertainers, but their comedy antics are mild. Rosemary Clooney and Vera Ellen are fairly good as a sister song-and-dance team and provide the romantic interest. Considering the popularity of the players and the huge campaign that Paramount has undertaken to put over VistaVision, the picture ought to do well at the box-office. The Technicolor photography, shot in the VistaVision process, is sharp and clear, and in spots fascinating. But even though the photography is sharper and clearer than pictures shot with normal cameras, the greater clarity will not create a sensation and may not even be noticed by the movie-goers unless it is brought to their attention. In short, VistaVision itself has no dramatic or exciting values and will not serve to attract anyone to the box-office:—

Having closed a pre-Broadway tryout in Florida, Crosby and Kaye, producers-stars of their own Broadway shows, are touted to audition Rosemary and Vera, a sister team. Through a series of circumstances, the two decide to join the girls for a white Christmas at a Vermont resort inn, where Rosemary and Vera are to head a floor-show. Upon arriving in Vermont they find the countryside green, without a snowflake in sight. Crosby and Kaye are surprised to learn that the proprietor of the inn is none other than Dean Jagger, their old general, under whom they served in the war. Learning that Jagger was about to close the inn because the mild weather had ruined business, the boys decide to boost matters by bringing the entire cast of their show to the inn for rehearsals and break-in during Christmas week. Kaye, irked by Crosby's constant attention to business, seeks to marry

him off so that he (Kaye) will have a little more personal freedom. He decides that Rosemary will be the right girl for Crosby, but Rosemary, obsessed with a "big sister" complex, does not wish to marry so as to protect Vera. To get Rosemary out of that frame of mind, Vera and Kaye make a phoney announcement about their own engagement. This serves to throw Rosemary and Crosby together. In the development of the plot, Jagger becomes depressed when his request for return to active duty is turned down; he feels unwanted and unappreciated. To bolster his spirits, Crosby and Kaye conceive the idea of having members of Jagger's old Division come to the inn for a reunion in his honor. They arrange also for the show to be televised, and this leaves Rosemary with the wrong impression that the boys are trying to use the General to promote free advertising for their own show. Rosemary leaves Crosby in a huff, but she eventually learns that she had misunderstood his motives and returns to the inn on Christmas Eve to help him celebrate the reunion in Jagger's honor.

It was produced by Robert Emmett Dolan, and directed by Michael Curtiz, from a screenplay by Norman Krasna, Norman Panama and Melvin Frank. Suitable for all.

**"Naked Alibi" with Sterling Hayden,
Gloria Grahame and Gene Barry**
(Univ.-Int'l, October; time, 86 min.)

A fairly exciting but unpleasant chase melodrama, set against the seedy background of a honky-tonk border town. Revolving around a discharged chief detective who sets out to prove that a supposed respectable citizen had murdered three police officers, the story is weak in that it is implausible, illogical and rarely strikes a realistic note. But those who are not fussy about story values and who do not mind sordidness should find it interesting enough. Sterling Hayden is effective as the hard-boiled, determined detective, and so is Gene Barry as the psychopathic killer. Gloria Grahame makes the most of selling low sex in her characterization as an entertainer in a cheap saloon. The ending, where Miss Grahame and Barry meet their deaths after a roof-top chase, is cheerless. The photography is good, but much of it is in a low key:—

Picked up by the police on a drunk charge, Gene Barry bitterly resents the questioning of detective Casy Adams. Later, after Barry is released, Adams is shot dead mysteriously. Sterling Hayden, the chief of detectives, orders that Barry be brought in for questioning. The police commissioner, however, orders Barry released because of lack of evidence and pressure from newspapers about alleged police brutality. Two other detectives are murdered several days later, and Hayden feels sure that Barry is responsible, despite the fact that he appeared to be a respectable married man who tended to his bakery business. He hounds Barry against the commissioner's orders and, as a result is dismissed from the force. Determined to prove that Barry is a cop-killer, Hayden tails him day and night. Barry, unnerved, sneaks out of town and heads for Border City. Hayden follows him and is beaten and robbed his first night in town. Billy Chapin, a youngster, gets Gloria Grahame to aid the unconscious Hayden, and it soon develops that Gloria is Barry's sweetheart. Barry subsequently learns that Gloria is helping Hayden, and he beats her savagely. Having grown fond of Hayden, Gloria warns him against a plot hatched by Barry to kill him during a

night-club brawl. Hayden not only foils the plot, but escapes with Gloria in a car and takes Barry along as his prisoner. When he reaches his home town, Hayden permits Barry to escape in the hope that he will attempt to dispose of the murder gun, hidden in a church next to his bakery. Aided by Gloria and the police, Hayden traps Barry just as he recovers the gun in the church. In a subsequent gun battle and rooftop chase, Barry is killed by the police, while Gloria herself dies from a bullet fired by Barry. His suspicions vindicated, Hayden walks off into the night.

It was produced by Ross Hunter, and directed by Jerry Hopper, from a screenplay by Lawrence Roman. Adults.

**"The Bounty Hunter" with Randolph Scott,
Dolores Dorn and Marie Windsor**

(Warner Bros., Sept. 25; time, 79 min.)

Photographed in WarnerColor, this Randolph Scott western is a pretty good picture of its kind and should give ample satisfaction to the action fans. The story, which casts Scott as a bounty hunter — a man who makes his living by tracking down wanted criminals for the reward money, is built along formula lines, but it holds one's interest well and has more than a fair share of suspense and exciting heroics. The direction and acting are good, with Scott turning in his usual competent performance as the fearless hero. The romantic interest is pleasing, and there is a touch of light comedy here and there to relieve the tension. The color photography is first-rate:—

Asked by Pinkerton agents to find three train bandits who had escaped with \$100,000 one year previously, Scott, learning that one of the bandits had been wounded, goes to the town of Twin Forks to question Harry Antrim, the local doctor. Antrim is vague in his answers, but Dolores Dorn, his raughter, recalls that the trio had visited her father late one night before he can silence her. Keeping his identity a secret, Scott questions Marie Windsor, a bar girl, but to no avail. That night, Tyler MacDuff, a minor outlaw who had reformed, takes a shot at Scott in the mistaken belief that the bounty hunter was after him. Scott, however, allows him to go free. With his identity revealed, Scott is asked by the citizens to leave town, but he refuses. Meanwhile Dolores urges her father to tell Scott all he knows, but he refuses, explaining that the bandits, now living like respected citizens, had threatened to kill her if he talked. When Scott spreads the word that he is awaiting the arrival of a photograph of one of the bandits, Antrim goes to warn them to leave town. Before he can do so, he is shot by Robert Keys, Marie's husband. Scott traps Keys and is about to make him talk when a shot fired by Howard Petrie, the sheriff, kills him. In the events that follow, Dubb Taylor, the postmaster is killed mysteriously after he makes an unsuccessful attempt on the wounded Antrim's life. When the mail coach pulls into town, Scott prepares to open up one of the mail bags to obtain the photograph. The sheriff then reveals himself as one of the bandits by trying to stop Scott. Aided by Macduff, Scott not only traps the sheriff but also unmasks Marie as the other crook. It ends with Scott marrying Dolores and settling down in the town as its new sheriff.

It is a Transcono Enterprises production, produced by Sam Bischoff, and directed by Andre de Toth, from a screenplay by Winston Miller, who wrote the story in collaboration with Finley McDermid. Unobjectionable morally.

as well as the annoyance and expense of defending lawsuits, but, more important, the ruin of the smaller exhibitors, who furnish a large share of the distributors' revenue.

Allied, wisely, has left the door open for consideration of any proposals the distributors might wish to make in order to provide for a better and sounder way of doing business. With theatre attendance on the increase, the heads of the film companies will do well to examine their hearts and consciences, and to enter seriously upon the task of uprooting their bad business habits and of adopting trade practices that will give all concerned a chance to live.

WELCOME TO A NEW DISTRIBUTOR

The good news this week for exhibitors everywhere is the announcement of the formation of a new motion picture distribution company to be known as the Distributors Corporation of America, which already has a program of ten top pictures for delivery within the next two years.

President of the company is Fred J. Schwartz, who is also head of the Century Circuit. Charles Boasberg, who resigned last week as distribution head of RKO Radio Pictures, has become a vice-president of the new organization as well as its general sales manager. According to Mr. Schwartz, DCA is being backed by approximately 30 exhibitors, who will be identified at some future date, with his own Century Circuit as the controlling stockholder.

The main office of the company has been established in New York, and present plans call for branches to be set up in Chicago, Atlanta, Dallas and San Francisco.

In addition to the release of a program of films annually, an important function of DCA will be the financing of independent producers at home and abroad.

At a press conference this week Mr. Schwartz stated that DCA plans to release only major motion picture product and to concentrate its distribution activities in the Western Hemisphere markets. This arrangement, he said, will put the company in a favorable position in the making of co-production deals with producers in other countries, who in most instances desire to retain distribution rights to their films outside of North and South America.

Schwartz stated that DCA will put out a program of 10 major releases during the next two years, and that the number of pictures released in any subsequent year will not exceed ten or twelve.

The initial production to be released by the company this Christmas will be the already completed "Long John Silver," a sequel to Robert Louis Stevenson's "Treasure Island." Made on location in Australia and starring Robert Newton, the picture has been produced in CinemaScope and photographed in Technicolor. Prints will be available in both stereophonic and optical sound. Arrangements have been completed with 20th Century-Fox for distribution of the picture in the Eastern Hemisphere.

Also completed and virtually ready for release is "Hunters of the Deep," a true-life undersea documentary in color. Other pictures scheduled for production include "Lelia," the story of George Sand; "Finian's Rainbow," the highly successful stage musical of several seasons ago; "The Viking," to be made

in CinemaScope and color; "Pistolero," a large-scale western in both CinemaScope and color; and three pictures from the producer-director team of John and Roy Boulton, including "The Survivors," a science-fiction production in Technicolor, "Heather Mary" and "The Jacarand Tree."

Mr. Schwartz announced also that contracts are now being drawn for an original screenplay by Sam and Bella Spewack, authors of "Kiss Me Kate."

"It is the shortage of product," said Schwartz, "that is essentially the reason for bringing Distributors Corporation of America into being. Increased production alone is not the solution to this shortage. Rather, it is a new market outlet that is the answer. DCA will handle only authentically 'A' pictures, and each of them will be sold and exploited in strictly custom-made fashion.

"We plan to custom-sell in this manner the first 3,000 or 4,000 situations. After these first accounts have been sold, we will then aim at a saturation of the entire market by 'secondary' selling. In this secondary selling we plan to use methods both old and new. Among the latter will be the probable use of exhibitor trade associations for direct dealing between DCA and groups of exhibitors. In this way we will be able to squeeze some of the water out of distribution and make the usually expensive secondary selling less costly. It will mean more money to both the producer and the exhibitor."

Schwartz made it clear that the 30-odd exhibitors backing DCA have not guaranteed any playing time and, though they are stockholders, will not receive preferential treatment in bargaining for the company's product.

Needless to say, the exhibitors will welcome this new distributing company with open arms. And if the pictures it makes available are salable and have ingredients of popular appeal, the company may be sure that the exhibitors will give it the only kind of support that counts — playdates.

To Freddie Schwartz, Charlie Boasberg and all the others associated with this new venture, HARRISON'S REPORTS offers sincere wishes for success.

IS BLOCK BOOKING GONE?

Writing under the above heading, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, had this to say in a recent organizational service bulletin:

"'Why should I do anything for him; he just buys what he wants,' a branch manager told me this week when I complained to him about lack of prints on availability dates. It seems to me that this is an invitation to the Department of Justice to enforce the consent decree which provides that each picture shall be sold irrespective of any others. Certainly if the Department of Justice had ever envisioned that a distributor would thus penalize an exhibitor for buying selectively, it would have specifically forbidden such a practice.

"Incidentally, this same branch manager said of another theatre, 'How can I get a print just for him; he doesn't pay enough.' If it ain't one thing, it's t'other.

"If your'e big enough to buy selectively they resent it. If you're too small to pay enough to satisfy them, they resent that, too."

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INVITING TROUBLE

For some reason that is not apparent, it seems as if some of the Hollywood producers have embarked on a program of villifying the police.

Of the six reviews that are published on the inside pages of this issue, three pictures, namely MGM's "Rogue Cop," "United Artists' "Shield for Murder" and Filmakers' "Private Hell 36", are based on stories that center around police officers who turn crooked. Recently, Columbia released "Pushover," which is based on a similar theme. "The Long Wait," released several months ago by United Artists, has a story that involves crooked detectives.

Back in the 1930's the industry was plagued by a flood of gangster pictures, which did not do the industry any good, as evidenced by the church war against the movies at that time. The current cycle of "crooked cop" pictures are much more vicious and more harmful to youthful minds, for they undermine confidence in the police and hold them up to ridicule at a time when the combatting of juvenile delinquency has become a major effort among law enforcement agencies.

What is particularly demoralizing about these pictures is the fact that the crooked cops are presented as brave, fearless and resourceful. There is nothing cowardly about them. Needless to say, such a presentation cannot help but have a disastrous influence upon the minds of impressionable youngsters.

This current cycle of crime pictures casts an odious reflection upon the integrity of the police organizations throughout the country, and HARRISON'S REPORTS ventures to predict that it will cause deep resentment, not only among the police authorities, but also among Parent-Teacher groups, Women's Clubs and countless other organizations that teach respect for police authority and are against pictures that turn the screen into a school of crime.

Aside from the harm such pictures can do within the United States, the damage done to this country's prestige abroad is just as great, for they present a false and harmful impression of American citizens and American institutions. They leave the people of other countries with the impression that what is shown in our pictures represents our national life and character.

The exhibition of these pictures abroad will be particularly harmful to this country in these times, when the whole world is going through strenuous days, and the prestige of this nation is needed in the effort to bring about world peace. How will the people of other countries feel toward our country when they are made to believe that immorality is rampant in our police organizations? What faith can they have in our ability as a world leader when members of our law

enforcement agencies are shown as being corrupt and devoid of honor?

It is high time that the American producers realized that their pictures are distributed to the far corners of the earth, and that the story material adapted makes these pictures either ambassadors of goodwill or quite the contrary. This places a big responsibility on the producers, for, no matter how astute our diplomats may be, our country cannot claim the respect and admiration of other peoples if many of our film productions, such as herein mentioned, misrepresent us in the eyes of the world.

ALLIED ARTISTS MOVES AHEAD

In keeping with Allied Artists' recent moves toward major status among the producing-distributing companies. Steve Broidy, president of the company, announced this week at a press luncheon that arrangements have been concluded for the services of William F. Rodgers, MGM's former general sales manager, as an advisor and consultant to Allied Artists.

At the same time Broidy announced that, in addition to the signing of John Huston to an exclusive producer-director-writer contract calling for a minimum of three pictures, contracts have now been signed with producer-directors William Wyler and Billy Wilder. All three are Academy Award winners.

Huston's first production will be "The Man Who Would Be King," based on Rudyard Kipling's famous story, and it will star Humphrey Bogart. Production is scheduled to start immediately upon completion of Huston's current film, "Moby Dick," for Warner Brothers.

Wilder's first picture for Allied Artists will be "Ariane," based on the love story by Claude Anet. A top feminine star will be signed shortly, and preparations for production will get under way as soon as Wilder completes "The Seven Year Itch," his current assignment with 20th Century-Fox.

Wyler's first production will star Gary Cooper in a picture to be made by Cooper's independent production company, with Allied Artists distributing the picture throughout the world.

"You can appreciate from all that we have announced today," said Broidy, "that our production plans are far-reaching and their execution carries a responsibility which we recognize and are prepared to meet for the betterment of service to our customers. The association of Mr. Rodgers is an important step in this direction. Mr. Rodgers' sphere of activity will be all-encompassing but specializing in matters of distribution. He will coordinate with Mr. Morey

(continued on back page)

"Rogue Cop" with Robert Taylor, George Raft, Janet Leigh and Anne Francis

(MGM, October; time, 92 min.)

As indicated by the title, this is another in the current cycle of pictures that deal with police officers who stray from the straight and narrow path. It is a good action picture of its kind, and the drawing power of the stars gives it an above-average potential. It is not, however, a pleasant entertainment. The story itself is interesting, if not entirely believable, and it has more than a fair share of excitement and suspense. Several of the fights between the crooked officer and the gangsters are quite violent. Robert Taylor is good as the suave but tough detective who is used as a tool by the gangsters until they "rub out" his brother, but the part he plays is not one that will win either an audience's sympathy or admiration, even though he risks his life to first protect his brother and then to avenge his murder. George Raft, as a smooth gang leader, reminds one of the old roles he used to play. Anne Francis, as Raft's drink-sodden mistress, and Janet Leigh, as the murdered brother's sweetheart, are competent. The photography is good, but much of it is in a low key:—

Taylor, a detective sergeant lives expensively because of the favors he does for Raft, head of a crime syndicate. When Patrolman Steve Forrest, Taylor's younger brother, lets Peter Brocco, a murderer, slip through his fingers, Taylor tracks down Brocco and helps Forrest to arrest him. Shortly thereafter Raft summons Taylor and tells him that the case against Brocco must be dropped, and that his brother must have a "lapse of memory" when called on to identify Brocco. Raft offers to pay Forrest \$15,000 to play ball, and Taylor promises to make his brother see the light. Forrest is stunned when Taylor approaches him with the proposition, and he heatedly turns it down. Aware that the crime syndicate might harm Forrest, Taylor visits Janet Leigh, a nightclub entertainer and Forrest's girl-friend, and urges her to use her influence on Forrest. When she refuses to do so, he threatens to tell Forrest about her shady past, in spite of the fact that she now led a respectable life. Taylor's failure to control his brother ends his usefulness to Raft, and a quarrel between them ends with Taylor giving Raft a severe beating, much to the amusement of Anne Francis, Raft's drunken mistress. Raft arranges for Vince Edwards, a gunman, to kill Forrest, and Anne, discarded by Raft, gives Taylor a description of the killer. The ramifications of the case, coupled with Taylor's own shady reputation, brings a demand for his resignation, but Taylor, though admitting his own guilt, asks for and is granted time to track down those responsible for his brother's death. In the sordid events that follow, Anne is murdered by Raft lest she be a key witness against him, but Taylor, with the help of a "stool pigeon," and another detective, traps and arrests Edwards. Raft appears on the scene to help Edwards escape, but in the gun battle that follows, Raft is killed while Edwards is knocked senseless. With the murder of his brother avenged, it is indicated that Taylor will pay his debt to society.

It was produced by Nicholas Nayfack, and directed by Roy Rowland, from a screenplay by Sidney Boehm, based on a novel by William P. McGivern.

Adults.

"Tobor the Great" with Charles Drake

(Republic, Sept. 1; time, 77 min.)

A moderately entertaining program science-fiction melodrama, best suited for the juvenile trade at Saturday matinees. The story is given a promising start in that it begins with the creation of a giant mechanical robot to take the place of human beings for experimental work in connection with space travel, but it soon veers away from the science-fiction theme and becomes a preposterous melodramatic concoction in which Tobor (robot spelled backwards), the mechanical man, reacts to normal human emotions and plays a leading role in capturing a gang of sinister spies and in rescuing a kidnapped youngster and his grandfather. Aside from the fact that the story is wildly incredible, the treatment is ordinary. The direction and acting are nothing to brag about:—

Charles Drake, a doctor, resigns from the Civil Interplanetary Commission in protest against the inhuman ordeals suffered by intended space ship pilots during experimental work. Taylor Holmes, an eminent scientist, agrees with Drake and invites him to help create a mechanical robot that would allow further experiments without risk to human life. At Holmes' combined home and laboratory, Drake meets Karin Booth, his widowed daughter, and Billy Chapin, her 10-year-old son. The completed robot, named Tobor, proves to be remarkable in that he is capable of reacting to normal human emotions. While Drake and Holmes work on the problem of how to best utilize Tobor in their work, little Billy treats the robot as a friend and wins his affection. Meanwhile a group of enemy agents, headed by Steven Geray, seek to steal the blueprints of Tobor's construction, hoping to use the device for destructive purposes. In desperation they kidnap Holmes and his grandson and try to force them to disclose the valuable information. But a telepathic plea for help from little Billy to the robot brings the mechanical giant to the spies' hideout, where he rescues the youngster and his grandfather and at the same time subdues the spies. Tobor thus proves his ability to pilot the first space ship.

It was produced by Richard Goldstone, and directed by Lee Sholem, from a screenplay by Philip MacDonald, based on a story by Carl Dudley. Family.

"Private Hell 36" with Ida Lupino, Steve Cochran and Howard Duff

(Filmakers, September; time, 81 min.)

"Private Hell 36" is another in the current parade of pictures dealing with policemen who turn crooked, but, if it is not played by the exhibitor too soon after showing a picture with a similar theme, it should prove satisfactory at the box-office. The story, which has two detectives pocketing stolen money found on a dead thief, is not without its weak points, but on the whole it holds one's interest throughout, even though the spectator realizes that the money will be recovered by the police eventually, and that the detectives will suffer the consequences of their crime. Steve Cochran and Howard Duff are effective as the erring detectives, and Dean Jagger is realistic as their chief. Ida Lupino is sexy and brassy, yet sympathetic, as a night club entertainer who falls in love with Cochran but who does not figure in his crookedness. There is no comedy relief. The direction is good, and the photography sharp:—

After a "hot" \$50 bill from a \$300,000 New York murder-burglary turns up in a Los Angeles drugstore holdup, Cochran and Duff trace it to Ida, who can offer only a general description of the person who gave it to her. Jagger persuades Ida to help the police run down the criminal. Accompanied by Cochran and Duff, she spends several days at the race track and finally succeeds in spotting the man who had given her the bill. He races out of the track in his car to escape arrest and is hotly pursued by Cochran and Duff until his car hurtles over an embankment, killing him in the crash. The car wreck bursts open a tin box containing the stolen money. Cochran stuffs \$80,000 into his pockets, hoping to use it for a gay life with Ida, with whom he had fallen in love. Duff protests, but Cochran refuses to listen to him and persuades him to share in the loot after pointing out that it will give security to Duff's wife (Dorothy Malone) and baby. Jagger questions both men casually about the missing \$80,000 but does not let on that he suspects them. When a partner of the dead man calls the detectives to blackmail them for a cut of the stolen money. Duff wants to confess to Jagger and Cochran pretends to agree with him. As they recover the money from their cache in trailer number 36 at a rental park, Cochran prepares to shoot and kill Duff, but Jagger, who had followed them both after having one of his men pose as the dead crook's partner, steps out of the shadows and shoots Cochran dead. It ends on the assumption that Jagger will be lenient with Duff in punishing him.

Collier Young produced it, and Don Siegel directed it, from a screenplay by Mr. Young and Miss Lupino.

Adults.

"Shield for Murder" with Edmond O'Brien, John Agar and Marla English

(United Artists, Sept.; time, 81 min.)

"Shield for Murder" is still another one of the cop-turns-crooked stories that seem to be hitting the market at the same time, and as such is a fairly good melodrama of its kind. It is, however, a decidedly unpleasant entertainment, for it is not pleasurable to watch a police officer commit two brutal murders — the first of a bookmaker, to steal a \$25,000 bankroll, and the second of an elderly, deaf mute, to eliminate him as the only witness to the first crime. Edmond O'Brien, as the erring detective, turns in a competent acting job, but the extreme viciousness and brutality with which he commits his misdeeds may prove too strong for those who are squeamish. It should, however, satisfy the undiscriminating action fans who like rough melodramatics. The direction is adequate, and the photography good, but it is mostly in a low key:—

O'Brien deliberately kills a bookmaker in a dark alley and, except for a few dollars, robs him of a huge bankroll. Unknown to O'Brien, the murder is witnessed from a rooming house window by David Hughes, an elderly, deaf mute. O'Brien reports the killing as one that was done in the line of duty and, to get his mind off the affair, he visits Marla English, the girl he intends to marry. Meanwhile Claude Aikins and Larry Ryle, two tough private detectives, visit headquarters and inform John Agar, O'Brien's pal, that they had been hired by Hugh Sanders, a big-time gambler, to recover \$25,000 that had been taken from the dead bookie's person. Agar resents the implication that O'Brien had stolen the money and angrily informs them that only a few dollars had been found on the bookie's body. After O'Brien visits Sanders and claims ignorance of the \$25,000, the gambler spreads the word that he is crooked. On the following day the deaf mute comes to headquarters with a note stating that he had witnessed the killing and robbery of the bookie. O'Brien, the only one to see the note, sends the old man home with orders to wait there for questioning. He then visits the old man and murders him, making the death appear accidental. Agar, assigned to check on the deaf mute's death, finds a note written by the old man, identifying O'Brien and the man who killed and robbed the bookie. Agar confronts O'Brien with this evidence and places him under arrest. O'Brien knocks Agar unconscious and escapes. He becomes the object of a city-wide manhunt and, after dodging both the police and Sanders' gunmen, is trapped after a wild chase and much shooting at a model home he had planned to buy for Marla and himself, and where he had hidden the stolen money. He decides to shoot it out with the police and is killed promptly by their bullets.

It was produced by Aubrey Schenck, and directed by Howard W. Koch and Mr. O'Brien, from a screenplay by Richard Alan Simmons and John C. Higgins.

Adults.

"Down Three Dark Streets" with Broderick Crawford and Ruth Roman

(United Artists, August; time, 85 min.)

Some of the action in this crime melodrama is highly interesting, but there are moments when it seems amateurish. In some instances characters are introduced without any preparation to tell the audience where they fit in. On the whole, however, the picture should prove entertaining, for the pace is fast and one's interest is held tight all the way through. An interesting angle to the story is that it gives the spectator a behind-the-scenes view of the methods employed by the FBI to solve crimes. The acting is competent. There is no comedy relief. The photography is sharp and clear:—

When his pal, Kenneth Tobey, an FBI agent is killed mysteriously while working on three separate cases. Broderick Crawford takes over and vows to get the murderer. The FBI believes that the murder had been committed by some one involved in one of the three cases. The first case concerned a search for Joe Bassett, a gangster and killer. The second case involved the activities of an auto theft ring. The third case concerns an attempt to extort from Ruth

Roman, a young widow, the \$10,000 she had collected from an insurance company on her husband's life, under threats that her child will be kidnapped. Taking on the first case, Crawford tricks Martha Hyer, Bassett's girl-friend, into disclosing the hoodlum's hiding place, and kills him when he resists arrest. The FBI establishes, however, that Bassett had nothing to do with Tobey's murder. Crawford then tackles the auto theft ring and, though he succeeds in breaking up the gang, evidence discloses that none of the ring's members could have been connected with Tobey's death. Turning to the extortion case, Crawford establishes that Tobey had been killed while answering a call from Suzanne Alexander, who seemed to have no connection with Ruth. Crawford asks Ruth to give a party for her close friends, including Casey Adams, a suitor; Myra Marsh, a baby sitter; Alexander Campbell, a neighbor; and Jay Adler, her late husband's uncle. Through tape recordings made of the conversations at the party, and by employing semantics, a science that establishes word patterns, the FBI is able to point to Adams as the extortionist and killer. They also find evidence of his friendship with Suzanne. Ruth is permitted to keep a rendezvous with Adams to supposedly deliver the ransom money. He naturally falls into a trap and attempts to murder Ruth, but she is rescued by Crawford in the nick of time.

Arthur Gardner and Jules V. Levy produced it, and Arnold Laven directed it, from a screenplay by The Gordons and Bernard C. Schoenfeld, based on the novel "Case File: F.B.I." by The Gordons. Family.

"High and Dry" with Paul Douglas

(Univ. Int'l, Sept.; time, 93 min.)

A delightful and highly amusing English-made comedy, one that should go over very well in the art houses. The general run of audiences may find its humor too subtle and its pace too leisurely. Centering around a battle of wits between a dynamic American businessman and the crafty but likeable skipper of a delapidated barge, the story keeps one chuckling from start to finish and has situations that are frequently hilarious. The characterizations are very colorful, and its balance of humor and sentiment is just right. Paul Douglas is fine as the hustling but flabbergasted American, and is the only player in the cast who is known, but an equally fine performance is delivered by Alex Mackenzie, whose characterization as the shrewd Scottish skipper is a gem. Not the least of the picture's assets are the impressive backgrounds of Scottish lakes and mountains:—

Douglas, a high-pressure American businessman living in London, charges Hubert Gregg, his assistant, with the responsibility of shipping a valuable cargo of household goods to an abandoned castle he had bought on one of the Western Scottish Isles. Through a series of errors, Gregg assigns the precious cargo to the "Maggie," a squat, broken-down "puffer" boat that seems destined to sink before it can reach its destination. Douglas a man of action, wastes no time flying to Glasgow to correct the mistake. But Alex Mackenzie, the "Maggie's" grizzled captain, Abe Barker, the engineer, James Copeland, the mate, and Tommy Kearins, the cabin boy, realize that they need the transportation fee, lest the "Maggie" be repossessed by its owner. They resort to sailing by night and hiding by day in coves to elude Douglas, and they even see to it that Gregg is arrested for poaching, but Douglas finally catches up with them and boards the boat to see that the cargo is returned to Glasgow and removed safely from the "puffer". Despite Douglas' proddings, however, the "Maggie" leisurely wends its way among the islands, with Mackenzie and his crew putting into port at frequent intervals to spend a day or two with old cronies. Douglas' threats notwithstanding, Mackenzie outwits him at every turn, but through it all Douglas gains a new outlook on life and begins to enjoy living at a slower pace. The climax finds the "Maggie" high and dry on a reef and in danger of being crushed on the rocks. Rather than allow Mackenzie's beloved tub to be destroyed, Douglas shows his humanity by ordering the cargo thrown overboard, even though it was not insured, so that the tide could lift the "Maggie" from the reef without damage.

It is a J. Arthur Rank Organization presentation, produced by Michael Truman, and directed by Alexander Mackendrick, from a screenplay by William Rose, based on an original story by Mr. Mackendrick. Family.

Goldsten, our vice-president and general sales manager, on all matters of sales policy."

Rodgers, who attended the press luncheon, predicted a "very bright future" for Allied Artists. He made it clear, however, that his affiliation with the company will not affect his connection with Amalgamated Productions, Inc., which he formed recently in association with Sam Dembow, Jack Skirball and Cliff Work.

As it has already been said in these columns, the overall expansion policy on which Allied Artists has embarked should give much satisfaction to the exhibitors, for it will create, not only another source of really important product, but also more competition for their playing time. And in securing the services of Bill Rodgers, the company has scored a ten-strike, not only because of the benefits it is sure to derive from his vast experience and knowledge, but also because of the exhibitor good will he has won through his past efforts to deal fairly with them.

MORE KIND WORDS

Dear Mr. Harrison:

Herewith enclosed please find our subscription fee. We never paid an account with more pleasure.

Thanks a lot for your reliable information and guidance on CinemaScope, Vista-Vision, Third Dimension, Perspecta stereophonic, etc. Where do we go from here?

We welcome all this as progress in our industry, and will be happy when it is more or less standardized, and we can get on with the job. We still want the good entertaining pictures. The old saying still goes, "A good picture has no opposition."—W. R. CLEMMENGER, *Goldfield's Pictures, Perth, Australia.*

THE NEW METHODS BY WHICH TO DEPRECIATE EQUIPMENT

The new tax law signed recently by President Eisenhower provides several new methods by which business firms may depreciate equipment for tax purposes. "Theatre Facts," the organizational bulletin of Allied Theatre Owners of Indiana, published the following informative article on the subject in its August 25 issue:

"Exhibitors who have invested in new equipment or construction will have three methods by which to depreciate such equipment for income tax purposes. The new methods apply to equipment acquired or put into use after December 31, 1953 and on construction, or that portion of construction, started after the same date. Theatre owners will be allowed to depreciate such investment in any one of three ways.

"1. The old straight line method which spreads depreciation equally over the estimated life of the equipment or structure. For example, sound equipment that cost \$2,000 would be depreciated at \$200 per year for ten years.

"2. The declining balance method which permits the exhibitor to charge off his *undepreciated* balance at a rate twice as high as the straight line method. For example, instead of depreciating his sound equipment at 10% a year he would take 20% of the balance each year, or \$400 the first year, \$320 the second year, \$256 the third year, etc. This allows two-thirds

of the cost to be depreciated in one-half the normal life. At any point you can switch to the straight line method. For example, at the end of three years under this declining balance method, a balance of \$1024 remains undepreciated and this could be spread evenly over the remaining 7 years.

"3. The new 'sum of the years' digits' method. The fraction of cost depreciated each year consist of a denominator (under the line) which is a numerator which starts out by equalling the total years of life and decreases by 1 each year. Thus, in our example of \$2000 over ten years, the first year's depreciation would be 10/55ths of the original cost, the next year 9/55ths, the third year 8/55ths, etc."

"Cangaceiro" with an all-foreign cast

(Columbia, September; time, 92 min.)

Hailed as the first Brazilian film to be shown in the United States, "Cangaceiro," which means "The Bandit," comes to this country as the winner of the 1953 Cannes Film Festival award for the best adventure picture. The picture, which has an unknown Latin-American cast and English sub-titles to interpret the dialogue, is comparable in story and action to the average westerns produced in this country, but it is best suited for the art house trade, which will appreciate the artistic handling of the camera work and the fine musical score based on Brazilian folk music. A good part of the action is violent and exciting, but there are many stretches where the pace is slowed down considerably because of the arty approach in the photography. The direction and acting are fair.

Filmed entirely on location, the picture deals with the life of the Cangaceiros, a gang of marauding desperadoes, who terrorized the northeastern region of Brazil for almost 100 years, and who were born to wickedness and evil, and dedicated to violence, passion and brutality. Moreover, they took pride in their own peculiar code of honor and in exacting their own brand of justice. In the story, Alberto Ruschel takes the part of chief lieutenant to Milton Ribeiro, leader of the bandits, as well as his rival in love. Contrary to Ribeiro's wishes, Ruschel frees Marisa Prado, a young and beautiful school teacher, who had been kidnapped from a village attacked and pillaged by the bandits. Ruschel and Marisa escape from the camp at the same time that a detachment of rural police sets out to wipe out the bandits. Infuriated by their escape, Ribeiro and his men pursue them. During their flight, Ruschel and Marisa discover that they are in love. The bandits eventually pick up their trail, and Ruschel is compelled to let Marisa continue the journey to a nearby village alone, while he stays behind to hold off Ribeiro and his men. Ruschel fights until his last bullet is spent, and finally surrenders. Ribeiro, though wounded during the battle, gives Ruschel a last chance to save himself: He permits him to walk to a tree six-hundred yards ahead, at which time each bandit will be allowed to take one shot at him. Should he escape unhurt, he would gain his freedom. Several of the the bullets find their mark, and Ruschel falls dead. Within minutes, however, Ribeiro himself dies from the wounds inflicted by Ruschel.

It is a Vera Cruz production, written and directed by Lima Barreto.

Adults.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

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THE NEED FOR AN IMMEDIATE CONCILIATION

Published elsewhere on these pages is the report of National Allied's Special Committee, which met with the major company sales managers in New York on August 17, 18 and 19 to discuss rising exhibitor complaints against current sales policies and distribution methods. This report, as most of you know by this time, motivated Allied's board of directors to recommend at its recent meeting in White Sulphur Springs that legislation be introduced in Congress to bring about Government regulation of the industry.

Published also in this issue are letters that have been sent to Abram F. Myers, Allied's general counsel, by Harry C. Arthur, Jr., board chairman of the Southern California Theatre Owners Association, and by Al Lichtman, director of distribution for 20th Century-Fox.

Mr. Arthur makes it clear in his letter that his membership is in full agreement with the Allied plan to go to the Government for relief, and he recommends regulation by an agency such as the Federal Trade Commission.

Mr. Lichtman's letter to Mr. Myers is notable for its calm and temperate tone, his forthright presentation of the policies his company must pursue under present conditions, his recognition of the fact that both the producer-distributors and the exhibitors must make a profit in order to remain in business, and his assertion that Government regulation of the business could not "possibly accomplish as much as sensible business men who have been dependent on one another as long as we have, and have the long experience that we have in the business."

What is particularly noteworthy about Mr. Lichtman's letter is his apparent willingness to set up a more harmonious relationship between distribution and exhibition. "I want to assure you and your committee," he wrote Myers, "that there is no one in your association who has greater concern for the welfare of our business than the officers of this company. I believe that with the distributors and exhibitors working together in harmony, with an appreciation of each other's problems, we have a better chance for success than if we are at each other's throats and threatening one another with this, that or the other thing."

It will be noted that the report of Allied's Special Committee, though highly critical of the distributors' policies in general, pointed out that, with the exception of Abe Montague, of Columbia, and Ben Kalmenson, of Warner Bros., the other distributor chiefs "professed to recognize — some with an evident show of sincerity — that the exhibitors do face serious problems."

In particular, the report singles out Al Lichtman, Charles M. Reagan, of MGM, and Charles Boasberg, former distributor head of RKO, as those who displayed sympathetic attitudes. It points out that the talks with Montague and Kalmenson were "neither agreeable nor helpful," and that both were "insensitive to the arguments and pleas of the Committee in the matter of prices, policies and practices."

Montague's attitude is described as "arrogant," "resentful," "patronizing" and "supercilious," and Kalmenson's as "callous."

The strife that now divides distribution and exhibition does not make for a healthy situation, no matter from which angle one looks at it. Efforts toward an immediate conciliation should be made to put an end to this strife so that all concerned may concentrate on deriving the fullest benefits possible from the public's reawakened interest in the movies.

National Allied's board of directors, though advocating Government regulation of the industry, has made it clear that it is ready and willing to consider any proposals the distributors might wish to make in order to bring about a more equitable way of doing business.

Al Lichtman, in his letter to Myers, clearly recognizes the exhibitors' problems and expresses a sincere willingness to bring about more harmonious relations with his company's customers.

Walter Branson, RKO's new distribution head, following through on the statements made to Allied's Special Committee by Boasberg, his predecessor, has sent a directive to the RKO district and branch managers in which he had this to say, in part:

"There will always be differences of opinion between buyers and sellers and while we all seek to do the best job we can for our company at all times, certainly such differences can be amicably resolved so that fair and equitable deals can be arranged.

"Our door is always open to hear any exhibitor's complaint. However, it is hoped that with the more complete understanding between us and your assuming the responsibility in your territory of the operation of our policy such appeals will be minimized."

Charlie Reagan, of MGM, is credited by the Committee with expressing the thought that his company's welfare is bound up with that of the theatres, and that film rentals should be just and equitable to the distributor and exhibitor alike.

The attitudes assumed by Messrs. Lichtman, Reagan and Branson indicate that they would prefer a settlement of the present distributor-exhibitor disputes rather than see the struggle continue. But before an understanding can be arrived at, the other distributor heads will have to recede from the intransigent attitudes they have assumed up to this time; they, too, must show a willingness to meet the exhibitors half-way.

There is no question that the job of composing differences between exhibition and distribution presents many formidable obstacles, but no task is too great if both sides approach the problem with the will to cooperate, to give and take, to be fair and just, and to live and let live. But if no attempt is made to settle the intra-industry differences, and if certain of the distributors, particularly Columbia and Warner Bros., continue to resort to practices that they cannot justify in equity and good conscience, then Government intervention will be the only way out.

"The Black Dakotas" with Gary Merrill, Wanda Hendrix and John Bromfield

(Columbia, September; time, 65 min.)

A passable program western that is above-average by virtue of the cast names and the Technicolor photography. Set in the days of the Civil War, and revolving around a Confederate plot to put the Sioux Indians on the warpath and thus hamper Union Army movements, the story, though complicated, holds one's interest fairly well. In its favor is the fact that it has plentiful shooting, hard-riding and skirmishes with the Indians. The direction is adequate, and so is the acting, even though the characterizations are more or less stereotyped. The color photography is first-rate.

Briefly, the story has Frank Wilcox, an emissary for President Lincoln, arriving in the Dakota Territory with an important peace treaty that required the signature of John War Eagle, head of the Sioux Nation. Lincoln wanted peace with the Sioux so that Union soldiers might be freed to fight the South. Before reaching the town of Five Points, Wilcox is waylaid and killed by a group of Confederate spies headed by Fay Roope, and his identity is assumed by Gary Merrill, another spy. Merrill's job was to steal for the South \$130,000 in gold that was being shipped to the Sioux, and at the same time commit deeds that would make the Sioux question the integrity of the whites and provoke them into a war with the loyal Dakotans. Upon reaching town, Merrill is accepted as the President's emissary, and John Bromfield, owner of a stage line, is chosen to accompany him for an immediate parley with the Sioux chief. Meanwhile Roope is discovered to be a spy and is hung after a speedy trial. This frontier justice infuriates Wanda Hendrix, his daughter, who vows to cooperate with Southern sympathizers. Merrill, aided by Noah Beery, Jr., incites renegade Indians to defy their peaceful chief, and he becomes involved in the murder of the local judge and sheriff when they discover that he is an impostor. The townspeople suspect that Wanda had committed the murders and they set out to lynch her, but Bromfield, in love with her, helps her to escape. In the complicated events that follow, Bromfield discovers that Merrill not only is a confederate spy but that he planned to steal the \$130,000 for himself. Aided by the Sioux chief, Bromfield captures Merrill after a gun battle and exposes his plans. It ends with the peace treaty being signed, and with Bromfield and Wanda heading for the altar.

It was produced by Wallace MacDonald, and directed by Ray Nazarro, from a screenplay by Ray Buffum and Devallon Scott, based on a story by Mr. Buffum.

Unobjectionable morally.

"Suddenly" with Frank Sinatra, Sterling Hayden and James Gleason

(United Artists, September; time, 77 min.)

A taut suspense melodrama is offered in "Suddenly," which revolves around a fantastic attempt by a psychopathic, professional killer to assassinate the President of the United States. Although most of the action takes place in the living room of a private home, which is seized by the killer and which overlooks the railroad station at which the President is scheduled to arrive, there is mounting tension from start to finish as the arrogant killer holds the occupants of the house at bay while he calmly prepares to shoot the President. Frank Sinatra, as the killer, is cast in a decidedly unsympathetic role, but he plays it with conviction and once again proves, as he did in "From Here to Eternity," that he has considerable acting talent. Sterling Hayden, too, turns in a good performance as the local sheriff who is ambushed by Sinatra but who manages to shoot him dead at the finish. The direction is good, and so is the photography:—

Hired by enemy agents to assassinate the President, Sinatra, a psychopathic war hero turned professional killer, drives into a small town named "Suddenly" a few hours before a special railroad train is scheduled to debark the President for a few days of fishing. Sinatra, accompanied by Christopher Dark and Paul Frees, invades a house overlooking the station and makes prisoners of its occupants, including James Gleason, a retired secret service man; Nancy Gates, his widowed daughter-in-law; and Kim Charney, her eight-year-old son. While Sinatra and his cohorts set up a high-powered rifle to carry out their plan,

Willis Bouchey, head of a group of secret service agents, and Hayden, the town sheriff, double-check security measures to guard the President's life. When Bouchey and Hayden check the house, both are ambushed by Sinatra. He kills Bouchey and, after wounding Hayden, makes him his prisoner. With little more than an hour to go before the President's arrival, Sinatra sends Frees to the station to check whether the train will be on time. Frees becomes involved with the secret service men and is shot dead by them when he tries to escape. Meanwhile Sinatra's prisoners try desperately to reason with him and to get him to abandon his murderous plan, but to no avail. When the President's train is ordered by the secret service to roll through the town without a stop, the flabbergasted Sinatra sees his well laid plans go to waste and loses control of himself. Hayden catches him off guard and, in a desperate fight, manages to kill both Sinatra and his remaining cohort.

It was produced by Robert Bassler, and directed by Lewis Allen, from an original screenplay by Richard Sale.

Unobjectionable morally.

"Three Hours to Kill" with Dana Andrews and Donna Reed

(Columbia, September; time, 77 min.)

A fair western, photographed in Technicolor. The chief fault with the picture is the fact that the story is synthetic. Moreover, the characters conduct themselves in a way that would not be normal in real life. The circumstances under which the hero is believed to be guilty of murdering his sweetheart's brother are too mechanical for any one to take seriously. The same may be said for the terror with which the townspeople are struck when the hero returns and determines to uncover the killer; it is too unrealistic to believe. The film should, however, satisfy the action fans, for there is considerable fistcuffs and gunfighting. The color photography is beautiful:—

When Richard Webb catches Donna Reed, his sister, with Dana Andrews, a gunrider, at a dance held at Furnace Flats, he warns Andrews to leave Donna alone. Andrews informs Webb that he intends to marry Donna. In a fight between the two, Andrews is knocked unconscious and, while he is out, Webb is killed mysteriously with Andrews' gun. The people at the dance believe that Andrews is guilty of the murder and prepare to lynch him. But Donna, grabbing a gun, threatens to shoot to kill and thus gives Andrews a chance to escape. After three years in hiding, Andrews returns to town, determined to find the murderer and thus clear his name. The townspeople are terror-stricken by his appearance and all try to hide. Andrews calls on the sheriff and is advised to get out of town because of the strong feeling against him. He asks for a little time to trap the murderer and the sheriff grants him three hours. By piecing several clues together, Andrews finds out that the sheriff himself had murdered Webb to recover IOU's he had given to him in acknowledgement of gambling debts. After the sheriff is brought to justice, the townspeople asks Andrews to remain, but, since Donna had married another man, he decides to leave town and to never return again.

Harry Joe Brown produced it, and Alfred Werker directed it, from a screenplay by Richard Alan Simmons and Roy Huggins, based on a story by Alex Gottlieb.

Unobjectionable morally.

"Sitting Bull" with Dale Robertson, Mary Murphy and J. Carrol Naish

(United Artists, no rel. date set; time, 105 min.)

Action galore is served up in this highly spectacular Indians-versus-U.S. Cavalry outdoor melodrama, which has been photographed in CinemaScope and Eastman color. The story is particularly suited to the CinemaScope medium, not only because of the panoramic sweep given to the superb outdoor backgrounds, but also because of the big-scale battle scenes. Many hundreds of extras and horses have been utilized in these battles, and the one that takes place toward the finish is without a doubt one of the most thrilling and sensational sequences of its kind ever seen on the screen. The story itself has its weak points, and its historical accuracy with regard to the actions of Sitting Bull, the famed

Sioux leader, and Colonel Custer, the equally famed Cavalry officer, whose last stand is depicted, is open to question, but it holds one's interest well. The direction and acting are good, and the Cinemascope photography excellent. The color is good:—

Dale Robertson, a Major in the U.S. Cavalry, is censured by John Littel, his commanding officer, for failing to pursue a band of Indians who had attacked the wagon train of gold prospectors. Robertson protests that the prospectors had been violating a treaty with the Indians, but he is admonished anyway. This leads to a quarrel with Mary Murphy, Littel's daughter, who breaks her engagement to him. Assigned to duty at an Indian Agency, Robertson discovers that the Indians are being mistreated and, in defiance of the agent in charge, permits the Indians to escape after they revolt. Cleared by a court-martial but demoted in rank, Robertson gains an audience with President Grant (played by John Hamilton) and convinces him that the only way to avert a full-scale Indian war is for him (the President) to meet with Sitting Bull (played by J. Carrol Naish), spiritual leader of the Sioux. The President authorizes Robertson to arrange such a meeting. Sitting Bull, faced with revolt by Sioux factions that demanded a declaration of war, gladly agrees to meet the President. Colonel Custer (played by Douglas Kennedy), is assigned to head a detachment of troops to protect the President, and in defiance of orders fires upon an Indian scouting party. This act sets off a full-scale battle in which Custer and his troops are massacred. Aware that Sitting Bull had been provoked into battle, Robertson, to avoid further bloodshed, helps the Sioux to escape from an overwhelming Cavalry force that had been dispatched to aid Custer. This leads to Robertson being tried and sentenced to death as a traitor. Minutes before the execution is to take place, Sitting Bull, summoned by Mary, arrives at the fort and intercedes with the President in Robertson's behalf. His oratory saves the young soldier from being executed, and brings about a better understanding between the Sioux and the whites. It ends with Robertson's reinstatement as an officer and with his marriage to Mary.

It was produced by W. R. Frank and Tele-Voz, S.A., and directed by Sidney Salkow, from a screenplay by Jack DeWitt and Mr. Salkow.

Family.

LICHTMAN REPLIES TO ALLIED

(Continued from back page)

"Also, there are weather conditions and other conditions involved. For example, right now in the coal regions of the United States the exhibitors are suffering terribly from loss of business. Many theatres in small towns in the coal regions are closed and those that are open are not taking in enough money to pay operating costs.

"We are trying to help such exhibitors by giving them the lowest possible terms and cooperating with them to try to keep them open. I am sure in such cases the exhibitors do not expect to make a profit, regardless of film rental.

"Our company recognizes the fact that unless the exhibitors generally are prosperous and successful there can exist no producing business.

"By the same token, the exhibitors must realize that unless the film producing companies and distributors can operate successfully their source of supply must be curtailed.

"The Committee asked this important question: Are CINEMASCOPE pictures barred from being sold at flat rental in small towns where the grossing possibilities are not more than \$1,000 per week?

"This question also applied to small subsequent runs with small grossing possibilities.

"My answer, without hesitation, was squarely 'No'. We are perfectly willing to sell such theatres flat rental. As a matter of fact, in these situations we prefer to sell flat rental because playing percentage in these small possibilities entails preferred playing time. This is always a source of great argument with such exhibitors.

"It also entails checking which is done at a prohibitive cost in such small situations.

"I would also like to comment on the statement in your report which describes the shortage of film.

"Our company cut down the number of pictures to that we now produce from the number we produced in 1952 partly because of the conversion to CINEMASCOPE, but principally because we found that the public is no longer interested in just motion pictures in quantity. They are very selective in the kind of pictures they will patronize.

"Today, as we all know, we have a very formidable competitor in home television, where the public can see shows that can be turned out in great quantity. These shows the public can see, comparatively speaking, without paying admission or without the necessity of dressing up and encountering transportation problems. Rather than to see an ordinary film, they stay at home and watch television. However, they will and do go out and patronize the motion picture theatres when there is a fine picture.

"Our company recognizes this fact and we are trying to the utmost of our ability to produce nothing but the best within our power.

"This entails the acquisition of great stories, engaging the best writers, directors and players. And I might say in passing that today the competition for these ingredients is the fiercest it has ever been in the history of our business and today production of pictures such I describe entails millions of dollars.

"With all of that, it is very risky because sometimes in spite of what appears to be a fine story carefully produced with the very best talent obtainable, the public turns thumbs down on the venture, in which case the loss can be colossal to a producing organization.

"We feel that this is a better policy than the one we pursued prior to the middle of 1953 when this company released as many as 42 pictures in one year and when a large percentage of those pictures proved to be losers for ourselves as well as most of our customers, the exhibitors.

"Since the advent of CINEMASCOPE every one of the pictures produced in the manner above described has been a profitable picture for most theatres and for ourselves.

"However, recognizing the plea of the small exhibitor for more product we did contract with outside producers to produce some conventional pictures during this period of transition to CINEMASCOPE.

"Most of those pictures we find very difficult to sell and it looks as if we may lose money on most of them. I am sure, if it shall eventuate that we will lose money, our customers will not have done very well with them either.

"So, this subject of numbers should be carefully looked into by your Committee because I don't believe that just numbers of pictures is going to solve the problem of our business.

"Quality is the only thing the public will patronize. While this statement may sound elementary, nevertheless, in view of all of the things that are said in your report concerning shortage of pictures, I thought I would like to state my views.

"I want to assure you and your Committee that there is no one in your association who has greater concern for the welfare of our business than the officers of this company.

"I think we have manifested from time to time that our future is tied in absolutely and wholeheartedly with the future of the exhibitors and that we are basing our future on the success of the American exhibitors. By the same token, I believe their success is dependent upon the goodwill and ability on the part of the American producers to make the kind of pictures the public will support.

"I believe that with the distributors and exhibitors working together in harmony, with an appreciation of each other's problems, we have a better chance for success than if we are at each other's throats and threatening one another with this, that or the other thing.

"I don't believe any government or any agency of the government could possibly accomplish as much as sensible businessmen who have been dependent upon one another as long as we have and have the long experience that we have in the business.

"I sincerely believe, without any attempt at disparaging anyone's efforts to do what they think is right, that the former so-called 'victories' that were obtained through the courts have possibly done as much harm as good for those who were the instigators of the litigation that resulted in divorcement and the elimination of block booking."

ABE MONTAGUE'S SWEET TOOTH

A most revealing disclosure in the report of Allied's Special Committee is that Abe Montague, Columbia's sales manager, "stunned the Committee by asserting aggressively that he thought he (Columbia) is entitled to a share of the profits of the theatres' concession business."

Columbia's desire for a share of the exhibitor's candy profits is a long-standing one. Back in 1946, Jack Cohn, the company's executive vice-president, made a pitch for the handling of candy profits in a manner that would be acceptable to both exhibitor and distributor. Needless to say, he got nowhere.

Like Cohn, Montague undoubtedly feels that no one would come into the theatre to buy candy if not for the pictures. HARRISON'S REPORTS will say to Montague what it said to Cohn back in 1946: In the case of most of the Columbia pictures, the sale of candy is a good thing, for eating it is about the only pleasure that the patrons get out of the show.

BOB SAVINI'S 50th ANNIVERSARY

The August 30 issue of *Motion Picture Daily* included a special section honoring Robert M. Savini, the genial head of Astor Pictures Corporation, who is observing his Fiftieth Anniversary in the motion picture industry.

I doubt if there is any one in the industry who has had a more colorful and adventuresome career than Bob Savini, and who has established more firmer friendships in all branches of the business.

The stories written about Bob in this special issue of *Motion Picture Daily* is certainly rich in reminiscences, and reading them is just like coming across old forgotten friends.

Bob and I have been pals for more than thirty years, and it is a friendship that I cherish deeply. I am looking forward to celebrating his Diamond Jubilee as one of the most fabulous, ingenious and warm-hearted showmen in our business.

ARTHUR FAVORS FTC REGULATION

Harry C. Arthur, Jr., board chairman of the Southern California Theatre Owners Association, has sent the following letter, dated August 30, to Abram F. Myers, Allied's general counsel and board chairman:

"I have noted with great interest the contemplated action on the part of Allied for Government intervention.

"The Southern California Theatre Owners of America have been toying with an idea of asking government assistance for some time. However, our thoughts ran to government regulation.

"We debated this quite thoroughly in our various meetings and have come to the conclusion that government regulation by an agency such as the Federal Trade Commission would be far superior to the regulation that we are now suffering from by the film companies.

"For many years the railroads operated in as high-handed fashion as the film companies do; they were warned repeatedly, finally legislation was introduced making them subject to the regulation of the Interstate Commerce Commission. Much protest is being registered by the presidents of the various railroads who feel that they would like to operate unhampered by any such regulation.

"I have noticed some advertisements, particularly in an issue of *Time Magazine* three weeks ago, where the presidents of the various railroads complained of this regulation.

"The packers were in a similar situation. They operated in a very high-handed manner. Finally after repeated warnings they were put under the regulation of the Federal Trade Commission.

"It seems to me that the motion picture distributors are ignoring the storm signals and will probably continue to operate in such a high-handed manner that they will eventually have regulation.

"The purpose of this letter is to suggest to you what might be the form that would do the industry the most good.

"Not that you need any suggestions from us but I thought I would acquaint you with the trend of our thinking.

"It is certain that we wouldn't be any worse off if we did have regulation by the Federal Trade Commission.

"One thing that it would do would be to prevent the unconscionable admission prices for pictures which do nothing except increase the rentals of the distributors.

"The gimmick which they have now of 70:30:10 sounds well on paper because it appears as though the exhibitors are guaranteed a profit. But when they put that 50% floor under it for the second and subsequent weeks they are guaranteeing the distributor against loss.

"When the exhibitor raises his admission prices he is giving the distributor at least 70%, and in some cases more of what his price increase is. He is also draining his patrons of their amusement dollar, causing them to skip the pictures that do not happen to be outstanding. Soon the exhibitor finds himself running outstanding pictures limited to a 10% profit and losing money on all the rest."

LICHTMAN REPLIES TO ALLIED

Under date of September 2, the following letter has been sent by Al Lichtman, 20th Century-Fox's director of distribution, to Abram F. Myers, National Allied's general counsel and board chairman, in reply to Mr. Myers' request that he verify the statements attributed to him in the report made by Allied's Special Committee, the full text of which is published in the second section of this issue:

Dear Mr. Myers:

"Thank you for your letter of August 30th to which you attached a carbon of a report made to your Board of Directors by the Committee.

"I have no hesitancy in confirming to you the things that I said at our most cordial meeting with your Committee which are:

"While it is difficult to set forth a sales policy that fits every condition of every theatre in America, in general our policy is based upon mutuality. Both parties must be successful to remain in business.

"My preference in dealing with exhibitors in general, except in very small situations, is on the sliding scale basis wherever it is possible to secure accurate expense figures to calculate the scale on, and the expenses are not out of line with grossing possibilities. We cannot underwrite white elephants or excessive rentals to landlords any more than we can insure against competition or poor showmanship.

"While I prefer the sliding scale, it has always been my policy to try to do business with an exhibitor the way he likes to do business so long as the deals, whether they are worked on a straight percentage, sliding scale or flat rental, are fair to both parties.

"We have many years of experience. We also have records in our possession on hundreds of pictures played by all of the theatres we do business with. We know pretty well from those figures what should be a fair deal and what is not a fair deal.

"In launching CinemaScope (which incidentally has been a great boon to the industry — many exhibitors feeling that we saved the business by introducing it and developing it) we practically created a new business.

"Increased costs of production and increased costs of prints on the part of the distributor and the equipping of theatres on the part of the exhibitor entailed large investments so that both the exhibitors and ourselves had to hope and pray that the additional costs would be justified by increased income to the theatres and greater film rentals.

"Fortunately, for both the exhibitors and ourselves, the added investments have been justified by greatly improved grosses in theatres. So, basically, our selling policies have not changed. They have been, and are now and will continue to be patterned upon each exhibitor's ability to pay, with a view that both of us shall earn a reasonable profit on our respective investments.

"This does not make it possible for either the exhibitor or ourselves to make a profit on each and every picture because sometimes we do not gain public acceptance of a picture no matter how much we may invest therein. In that case we must take a big loss and, usually when we do that, the exhibitor too takes a loss, but in any case proportionately small compared to ours.

(Continued on inside page)

HARRISON'S REPORTS

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148A

THE REPORT OF ALLIED'S SPECIAL COMMITTEE

(Editor's Note: The following is the complete text of the report made to National Allied's board of directors by the Special Committee, which visited the sales chiefs of the different major film companies on August 17, 18 and 19.)

(This report was read to Allied's board at its meeting in White Sulphur Springs on August 23, but was not released for publication until this week. The board, after hearing the report, adopted the "Declaration of Emergency" and resolution advocating steps that would bring about Government regulation of the motion picture industry. The details of this resolution were published in the August 28 issue of this paper.)

(Because the action contemplated by Allied's board has provoked considerable comment both from those who look askance at the thought of Federal control and those who see no other way by which to curb abuses that stem from the film companies' present-day pricing and distributing methods, HARRISON'S REPORTS is presenting to its readers the full text of the Special Committee's report in the belief that it will help them to better understand the issues involved, as well as the distributor attitudes that have motivated Allied into advocating Government regulation of the business.)

I

COMMITTEE CORDIALLY RECEIVED

Pursuant to the Board's instructions the Committee interviewed the following executives: Al Lichtman and William C. Gehring at 20th-Fox; Charles M. Reagan, Edward M. Saunders and M. L. Simons at M-G-M; Charles Boasberg and Leon Bamberger at R-K-O; Alfred W. Schwalberg and E. K. O'Shea at Paramount; Bernard Kranze and Milton Cohen at United Artists; A. Montague, Rube Jackter and an attorney at Columbia; Benjamin Kalmenson, Roy Haines and an attorney at Warner Bros.

Charles Feldman, of Universal, was in the Orient, and an appointment was made with his assistant, Ray Moon. But the Committee was detained at a preceding meeting and had to cancel the appointment.

The Committee was received cordially, treated respectfully and listened to patiently by all but two of the officials. Mr. Lichtman interrupted his vacation to return to New York and receive us. While the beneficial results of the meetings are meager, we feel that the effort was worth while and the Committee does not despair that tangible results may still be forthcoming. By this we mean a moderation of the selling policies and practices which result in steady, relentless, insupportable increases in film rentals.

We report with regret that the interviews at Columbia and Warner Bros. were neither agreeable nor helpful. After a few opening pleasantries, Montague appeared to be resentful of the Committee, of Allied for sending it and of exhibitors in general. This will be reflected in the succeeding sections of this report dealing with specific practices. Comparing notes after the interview, the Committee members used such words as "arrogant," "resentful," "patronizing" and "supercilious" to describe Montague's attitude.

Kalmenson was cordial enough but he attempted to beat down everything the Committee said with decibels, and like Montague, was insensitive to the arguments and pleas of the Committee in the matter of prices, policies and practices.

Most of those interviewed were chary of statements or commitments that might be used by exhibitors in negotiating for films. We got off to a bad start with Montague who told us bluntly that he would make no commitments or even statements which could be reported to the board or repeated to others. While more gracious about it, some of the others made statements so similar to this that the Committee wondered whether their tactics had been agreed upon in the dark confines of the National Distributors' Committee. However, Mr. Boasberg, who was still chairman of NDC when interviewed, gave us a letter confirming his statements to us; and the substance of his statements has been sent as a directive to R-K-O exchanges by his successor, Walter Branson.

II

ALL SUBJECTS WERE DISCUSSED

The Committee may justly claim that it presented to the sales heads the substance of all complaints that have been lodged with National Allied since the Committee was appointed. While the film executives gave us all the time we needed, it manifestly was impossible to take up every individual complaint. To have done this would have consumed weeks instead of days. Mr. Marcus, as Chairman, opened each interview with an explanation of the purpose of the visit, a brief description of the conditions which are causing widespread dissatisfaction in exhibitor ranks, and an enumeration of the specific policies and practices which are the subjects of complaint. All Committee members joined in the discussions as opportunity was afforded for them to do so.

While the Committee's presentation of the exhibitors' case made no visible impression on Montague or Kalmenson, the others professed to recognize—some with an evident show of sincerity—that the exhibitors do face serious problems. But they claimed that this condition was due to natural causes and was not of their making and they offered no solutions. Whatever hopes may be built on the sympathetic attitudes of Messrs. Lichtman, Reagan and Boasberg, your Committee does not feel that anything occurred at the meetings which would warrant a prediction that any substantial benefits will flow therefrom.

This can be said: None of the executives called upon can hereafter truthfully claim that he does not know what the exhibitors are complaining about. Each and every one of the men visited now knows exactly what the trouble is. At the same time the Committee has learned a good deal about the attitudes, thinking and personal characteristics of the men responsible for present intolerable conditions. As a result of these interviews, Allied will be able to pinpoint its criticisms and direct its efforts against the most flagrant offenders.

But more direct, positive action will have to be devised and taken by the Board before the film companies can be persuaded to ease the stranglehold they now have on the exhibition branch of the industry.

III

CONFISCATION OF TAX BENEFITS

As was to be expected, the sales managers vigorously denied that their companies have changed their pricing policies, either individually or in concert, for the purpose of absorbing all or an unfair portion of the benefits of tax relief. Whether they had the same music teacher or were self-taught they sang the same refrain, which ran about as follows:

If just before or shortly after the effective date of the Excise Tax Reduction Bill their companies began to demand new and more oppressive terms for their pictures, it was because those pictures were of such outstanding quality that such terms were justified. The closest we came to securing an admission was at Warner Bros. where Roy Haines, while not hedging on the claim that the product was worth whatever was demanded for it, gave his opinion to the effect that Warner Bros.' policy had undergone changes during the present year. To point up the discussion, the Committee cited the case of a small town exhibitor in Oklahoma who played "Hondo" after April 1 on a scale that had been negotiated prior thereto. The result was that the added gross flowing from the elimination of the tax pushed the picture into higher brackets so that the distributor absorbed 89% of the saving. Kalmenson's blustery reaction was—"The scale was there, the gross was there, so what?"

Further pursuing the matter, the Committee cited the case of a small town exhibitor in Kansas from whom Warner Bros. had demanded 50% for four pictures and 40% for another within a short space of time. Mr. Haines, after consulting his records, reported that one of the 50% pictures ("The Command") had been sold to the exhibitor for 40%, but he made no mention of the other pictures ("Lucky Me," "Dial M for Murder," "Phantom of the

(continued on next page)

Rue Morgue" and "The High and the Mighty"), and the Committee will have to pursue the matter further with the exhibitor in question.

We refer to these incidents to illustrate Mr. Kalmenson's callous attitude. He sees nothing wrong about taking 89% of a small town exhibitor's tax benefits nor does he think it wrong to demand 40% and 50% of that class of exhibitors. Indeed, Kalmenson admitted that he instructs his field force to "try" to get 40% for all pictures except the super-doopers for which he wants 50%; and it is clear that he now regards 50% as the rule and 40% the exception. He quickly added that these were "asking" prices which were not always realized, especially in the small towns. Allied regional associations can ascertain from their members how often these prices break down and how low they go.

Among companies releasing CinemaScope pictures the further claim is made that so few theatres were equipped to play them that they had to increase their terms in order to come out whole. Quite naturally they also claimed that CinemaScope pictures, by reason of their high quality as well as their novelty, merited the lofty terms demanded. While the sales managers would not concede it, they did not seriously challenge the Committee's suggestion that the CinemaScope policies created new precedents resulting in higher price levels for non-CinemaScope pictures also.

The distribution of CinemaScope pictures being restricted to theatres equipped to show them, served to intensify the film shortage for the theatres not so equipped and hence to make them still more vulnerable to demands for higher terms for the small number of films available to them.

It is unfortunate that so much stress has been put on methods and motives, which are the subjects of controversy, and so little attention has been paid to the disastrous effects of recent price rises on the exhibitors, which cannot be controverted. If we could prove that the film companies are engaged in a conspiracy to raise and maintain film rentals, either to confiscate the tax benefits or merely to make more money, we could take legal steps to restrain them. As of the present time, we are advised that we could not prove such a charge. But whatever the methods employed, or the motives that inspired them, the effect on the exhibitors is the same. They are being bled white by the film companies. New policies have been devised, film rentals have been raised, more onerous terms and conditions have been imposed, and all this has occurred within so short a time as to make this course of conduct consistent with any motive that may be ascribed to it, no matter how reprehensible.

Let not the exhibitors be diverted by this war of words from the realization that the film companies, whether from pure motives or by fell design, are draining off most or all of the benefits which the Congress intended should be theirs. This is the ugly picture which exhibitors must constantly bear in mind and which they must hold before the film companies. And if the film companies continue to ignore the exhibitors' just complaints, then it will be necessary to display the picture in other interested quarters.

IV

RAISING THE FLOORS

A frequent complaint in recent months is that the film companies, in their thirst for greater profits, are now revising scales that have been in use for a long time by raising the floors and lowering the ceilings. Sometimes the scales are repudiated altogether. A popular scale in some areas has had a floor of 25% and a ceiling of 40%. Exhibitors complain that on ordinary pictures these floors are being raised to 30% and 35%, where the scales are recognized at all. But with the sudden increase in 40%, 50% and 70% pictures, the scales have become useless. While these terms are crashing through the established ceilings, they are carrying the floors with them and another spiral of price rises has been launched.

The most appalling terms ever demanded is Columbia's current deal on "Caine Mutiny." Columbia has seen fit to rate this picture with a few all-time greats by demanding a 70-30 split with an indicated 10% profit to the exhibitor. But something new has been added. Columbia now demands, in addition to 70% of the gross, that the exhibitor give it a 50% minimum guarantee. This creates a precedent to which the exhibitors dare not accede, or allow to spread. If the picture does not measure up to Columbia's exalted notions concerning it, the exhibitor's 10% profit stands to be wiped out by the 50% minimum guarantee, and he will have played "Caine" to the glory and enrichment of Columbia and the impoverishment of himself.

"Caine" will stand in motion picture history as a monu-

ment to that company's greed and as a rallying point for the exhibitors who will now recognize their peril and organize in effective opposition to the distributors' tactics.

The discussion in New York on the subject of raised floors would have been amusing had the situation not been fraught with such grave consequences to the exhibitors. The sales managers professed surprise that the exhibitors should complain because, they said, these high guarantees applied only to high grossing pictures so that the floors are not reached and hence nobody is hurt. Committee members replied that, if that be so, there was no point in their insistence upon the guarantees; furthermore, that unless the exhibitors can make a profit on the top pictures they cannot hope to survive. But logic is a poor weapon in a battle with entrenched power and the exhibitors will have to use their muscles if they are to restore their depleted bargaining power and insure their continuance in business.

To the extent that the sales heads were willing to discuss these minimum guarantees, they tried to turn the tables on the Committee and put all the blame on the exhibitors. Montague said plainly that he had resorted to the practice because of the exhibitors' dishonesty concerning their operating expenses. The expenses were so padded, he claimed, that he had to raise the floors in order for the pictures to earn their worth. Messrs. Kranze, Lichtman, Reagan and Schwalberg also referred to the exhibitors' excessive overheads which some of them claimed prevented their pictures from earning more than 25%; but they did not display the same animosity as was exhibited by Montague. Kalmenson said his company had very few scales; that he did not like them because of the bookkeeping involved. He gave the impression that he is strictly a straight percentage man — 50% preferred.

Possibly some overheads are inflated; your Committee could not investigate the subject and it expresses no opinion on the question. However, we stress the fact that many of the repudiated scales and the overheads on which they were based were negotiated a long time ago and that the film companies did not find fault with them until recently. Accepting the distributors' claims as far as credulity will permit, we again point to the remarkable fact that so many methods and devices for increasing film rentals became operative in such a short period of time — and that that period happened so fortuitously (for the distributors) to coincide in point of time with the tax relief measure.

Even if the grosses rarely fall below the elevated floors, as the sales chiefs claim (as regards recent flagrant floor raises that remains to be seen), the fact remains that the distributors are insuring their own handsome profits at the exhibitors' risk, which gives a new twist to the old slogan of "guaranteed profits." Casting the risk from their own shoulders and onto the exhibitors undoubtedly is one reason for the sudden trend toward this device, but not the main one. By insisting upon these minimum guarantees the film companies are creating precedents and conditioning the exhibitors' minds to 40% and 50% on run of mine pictures, with 70% and, perhaps, 90% deals reserved for the specials. They figure that if they can cause the magic formulas 40% and 50% to be heard often enough, these can be established as standard terms for all except the pictures which they choose to think are super-colossal.

But these dreamers are due for a rude awakening. Even if the exhibitors should spinelessly bow to these outrageous terms, they would soon have to close their theatres and the distributors would lose their market. But there is every indication that the exhibitors are now thoroughly aroused and are no longer going to allow themselves to be pushed around by the film companies.

V

COMPANY POLICIES

As above stated, no general sales manager was willing to define his company's selling policies. To hear them talk, one might assume that there is no such thing as a national sales policy. Boiled down, their statements amount to this: That they try to get all they can for each picture in every situation. Mr. Lichtman said forthrightly that his company tried to get "all the traffic will bear," tailoring the terms to the needs of each situation. He added that there was a limit to how far 20th-Fox could go in such selling since, in his opinion some theatres could not succeed even if they got their film free.

Lichtman, Reagan and Boasberg seemed to hold more moderate views on this subject than their contemporaries. Lichtman and Reagan, each in his own way, expressed the thought that their welfare was bound up with that of the

theatres — that there is no profit for them in a closed theatre. These statements were coupled with declarations that film rentals should be just and equitable to the distributor and exhibitor alike. Boasberg put a similar expression in writing and we attach hereto a copy of a directive to the RKO sales force embodying the substance of Mr. Boasberg's letter to the Committee.

A remark by Reagan in connection with the high minimum guarantees now being demanded deserves special notice. When it was pointed out to him that these might wipe out all profit for the exhibitor, even the 10% profit provided in the 70-30-10 deals, he reminded us that "Metro's door is always open."

Your Committee believes that a reasonable interpretation of these expressions by Lichtman, Reagan and Boasberg is that an exhibitor is entitled to earn a profit as his contribution to the joint enterprise. For unless the exhibitor can earn a profit, the film rental can be neither fair nor equitable. The significance of these statements will be more striking when contrasted with the expressions of other sales managers in regard to adjustments.

Montague, Kalmenson, Schwalberg and Kranze made no statement that could be tortured into a recognition that an exhibitor is entitled to a profit. Montague and Kalmenson scoffed at the idea that any exhibitors are suffering. Each expressed the wish to see some of the "starving" exhibitors, Montague adding that he would like to talk to them first hand and not through us. In the same vein, Montague said he could not approve a deal to meet a particular exhibitor's needs because of Caravan. He could not afford, he declared, to have such deals broadcast throughout the country. Whether Montague's bitterness was real or merely simulated in order to keep us on the defensive, we do not know.¹ For the time being he persuaded us that Caravan is a more potent instrument for combating high film rentals than we had supposed.

Asked if he would care to make any statement bearing on the future policies of his company, Montague said flatly that the exhibitors would have to judge the future by the past; that Columbia and its customers had always got along and would continue to do so.

Kranze hid behind the circumstance that United Artists is not a producing company and acts merely as a distributing agency. He insisted that it was the producers, not United Artists, who fix the terms for the pictures handled by him. With respect to one or two recent Paramount releases, Schwalberg offered a similar explanation — that the terms were fixed by an outside producer. While the Committee is resentful of Montague's attitude, it must acknowledge his courage in taking full responsibility for whatever Columbia does in pricing and selling pictures. He declared firmly that he would not handle a picture for another producer unless he was given a free hand and could sell upon any terms he deemed advisable.

The authority or lack of authority of sales managers over pictures marketed for others also has a bearing on adjustments. Kranze said he could not presume to make adjustments on any engagement. The authority conferred by the producers does not extend to this. This is the substance of his very guarded statement — the only one he was willing to make: He will hear any exhibitor who will come forth with honest figures and prove that he has "suffered a loss" on a United Artists deal; and if he (Kranze) is convinced that the exhibitor has suffered a loss, he will recommend to the producer that an adjustment be made which will spare the exhibitor such loss. Implicit in this statement is the view that an exhibitor is not entitled to a profit, no matter what the terms of the contract may be; that United Artists will aid an exhibitor when a picture does not live up to United Artists' representations only when he has suffered an actual, provable loss, and then only to the extent of such loss.

Your Committee gained the same impression from statements made by Schwalberg and Kalmenson on this subject; that is, that they would adjust only in cases where the exhibitor could show a loss. Schwalberg displayed a readiness to consider such cases; indeed, he suggested that

he might designate a member of his staff to handle adjustments. But in their expressions Kalmenson and Schwalberg invariably used the words "hurt" or "loss" indicating that adjustments would not be made in order to yield the exhibitor a profit on an unprofitable deal.

VI

NO MAGIC FORMULA

Prior to going to New York your Committee asked the Allied units for information and suggestions and it is grateful to those who responded. The wish has often been voiced that someone would devise a magic formula which would make the pricing of pictures automatic and result in a fair division of the boxoffice dollar as between exhibitors and distributors. Some exhibitors report that they have had satisfactory experience with scales and they mourn their disappearance. Perhaps the scale method of pricing comes as close to the ideal as any for theatres that can afford to play on percentage. But the scales which were distrusted by the exhibitors when first advanced by the distributors, are no longer favored by the film companies. Reagan disclaims any purpose on the part of M-G-M to abandon the scales save in those instances where experience has proved that they will not produce a fair return to his company.

It early became apparent that the companies are not open to suggestions for a standard pricing method (some of the sales heads said it was impossible) and the Committee did not put one forth.

Based on personal experience and observation, as well as the complaints coming to their attention, the Committee members are convinced that percentage playing is incompatible with small theatre operations and that the Committee would be repudiated by the operators of such theatres if they sponsored a standard pricing formula based on percentage.

The stumbling block to progress along this line so far as the distributors are concerned is overhead and, clearly, no pricing formula will work which does not take into account an exhibitor's legitimate expenses. As above indicated, nearly all the sales heads took a crack at the exhibitors' overhead figures, the criticism most often made having to do with rent. They appeared to be shocked that rent was included as an item of expense when an exhibitor owned his theatre through one corporation and operated it through another. They do not seem to recognize that the exhibitors, like the film companies, have valid reasons for not putting all their eggs in the same corporate basket. If the exhibitor leased his theatre from a stranger, rent clearly would be a proper item of expense, and in the eyes of the law the two corporate entities are strangers. If the film executives would only reflect on their own corporate set-ups, past and present, they would see the absurdity of their position that separate corporations with common stock ownership cannot deal with each other at arm's length.²

This controversy logically resolves itself into a question of the reasonableness of the rent paid in each instance — the distributor seeing big and the exhibitor seeing little. But if exhibitors and distributors cannot agree on this single item of expense, how can anyone hope that they will ever agree upon a standard pricing formula?

In replying to the Committee's statements regarding recent, unprecedented price rises, the sales heads could not deny that floors had been raised and ceilings had been lowered and that 40%, 50% and 70% deals had become the rule for all except the "clucks." They did point to the flat rentals, however, claiming that they had remained steady. When we suggested that the flats were being allocated to higher price brackets regardless of quality, we ran into the age-old argument over the worth of particular pictures. The Committee was not prepared to cite cases as it was not fortified with specific information on this point. Some of the data received by the Committee just before and since the interviews has not yet been analyzed and it is possible that this will shed more light on price rises on flat selling.

VII

MONTAGUE ON CONCESSIONS

Mr. Montague stunned the Committee by asserting aggressively that he thought he (Columbia) is entitled to a share of the profits of the theatres' concession business.

² The film companies certainly are aware that the Department of Justice, at their behest, approved a plan of divorcement of their affiliated circuits which permitted the stocks of the theatre companies to be distributed to the stockholders of the film companies, leaving the corporations under common stock ownership.

¹ Further to keep us off balance, Montague said jeeringly that when an arbitration system is established our members will use it whether we like it or not. He added that the main thing that would always be held against Mr. Myers was that he had wrecked the attempt to set up an arbitration system in 1952. When Myers replied that some people thought the blame rested on other shoulders, he admitted that he too had been accused. For the record let it be said that it was Montague who stated during the negotiations that Columbia would make its own selling policies without interference from any source, including arbitrators and jarred the Allied representatives into a realization that nothing helpful would be forthcoming.

These profits, we all know, have served to keep many theatres open that would otherwise have failed due to declining theatre attendance and increasing film costs. While repudiating any partnership with the theatres when it comes to sharing losses (as witness the 50% minimum guarantee on "Caine"), Montague professes to regard the profits from concessions as the fruits of the distributor-exhibitor "partnership."

While Montague's views concerning concessions doubtless will come as a shock to all exhibitors, your Committee later came to realize that that which Montague would formalize by contract provisions has been an actuality in many engagements in recent years. In other words, your Committee realizes, and reminds the Board, that whenever (as happens much too often) an exhibitor is required to submit to terms which inevitably must result in a loss in order to obtain a picture which he must have, he is turning over to the distributor a share (often the lion's share) of his concessions' profit.

VIII

CINEMASCOPE FLAT RENTALS

The Committee had been bombarded with rumors that the film companies had agreed that there should be no flat rental deals on CinemaScope pictures. Mr. Lichtman, speaking for 20th-Fox, thought this idea sprang from the fact that so few of the houses accustomed to buying flat had been equipped to play such pictures. He said, in substance, that, as such theatres were equipped he saw no reason, so far as 20th-Fox is concerned, why an exhibitor who grossed \$1,000 a week or less should not buy CinemaScope pictures flat. Mr. Reagan made a somewhat similar statement, the gist of which was that, as the smaller theatres converted to CinemaScope he saw no reason why M-G-M should not sell such pictures flat to those exhibitors who customarily buy M-G-M's 2D pictures flat. He added that this did not mean that his company might not sometimes have a picture of such outstanding quality that he could not sell it flat in justice to his company. Your Committee assumes that a similar reservation is implicit in Lichtman's statement.

Mr. Kalmenson at first made a statement very much like Reagan's but he ran into opposition from Roy Haines. After a revealing interchange Kalmenson persuaded Haines to agree to the idea that theatres accustomed to buy flat should be permitted to buy CinemaScope pictures flat.

IX

PRINT SHORTAGE

The sales executives denied that there is an artificial print shortage or that prints are being manipulated to enlarge clearances or delay availabilities. Some of them claimed that they were supplying as many prints as in the past; others put the blame on the laboratories for failure or inability to fill their requirements. A notable exception was Reagan who explained that M-G-M makes its own prints and frankly admitted that, due to problems created by CinemaScope and the several kinds of sound, their laboratory was rapidly catching up and that, in September, they would be able to supply the usual number of prints per picture.

The companies supplying several kinds of prints per picture indicated that the disparity in number between the different kinds would soon be corrected.

None of those interviewed indicated a willingness to supply more than the "usual" number of prints per picture.

In this connection we must face the fact that there is a limit to the number of prints of a particular picture that a distributor can afford to furnish. This is especially true of color prints. Whether the maximum number economically feasible has been reached your Committee does not know, although the film companies' current net earnings indicate that they could afford more, especially since faster playoffs generally produce larger grosses.

Regardless of whether or not the film companies are supplying the maximum number of prints consistent with their revenues, an increase in the number of prints per picture in the existing starved film market would not provide an adequate remedy for our current difficulties.

Exhibitors must recognize, and if they don't their leaders must inform them, that the print shortage is but another facet of one basic evil, which is the artificial film shortage. The only permanent solution of the print shortage resides in the production and release of more pictures. A simple example will illustrate the point. A company that formerly released (say) 30 pictures a year, and supplied 10 prints of each to a particular exchange, annually sent 300 prints into the territory served by that exchange. When that company and others were adequately supplying the demand for

pictures and a print of a particular picture was not available, an exhibitor could book another picture from those for which prints were on hand. Assuming that the company has since reduced its annual output to 10 pictures, it now sends only 100 prints into the territory. In computing the number of prints, we must take into account the number of releases, and as the releases decline the print shortage becomes more acute.

Lack of product is at the bottom of all our difficulties and while there is a wide choice of measures for dealing with those problems, none will be wholly effective so long as the product shortage remains.

X

CONCLUSIONS

Your Committee was directed to visit the film company executives with respect to the foregoing problems and to report any assurances given or facts ascertained to this Board.

This your Committee has done and we do not consider it within the scope of our authority to recommend any particular course of action. The course to be pursued, in view of the failure of our mission, is a matter for the determination of the Board.

Except for our remarks in regard to the film shortage and the necessity for doing something about it, we can do no more than say that the exhibitors face the greatest crisis in their history and unless the Board can plan and carry out an effective program for better conditions, the exhibitors and perhaps the entire industry will be lost.

Such a program must include immediate steps for the prompt relief of the exhibitors and such measures must be adopted by the Board at White Sulphur Springs in order to save the exhibitors until a long range program can be devised and put into effect.

We have felt free to say what we have said about the product shortage and the need for additional product because this was so obvious to even the most casual observer as to be beyond the realm of controversy.

It must be demonstrated before this year is out that if the film companies will not supply the market's demand for product, others will. Such a demonstration will spur the major companies to increased productivity and the additional product from all sources will be of incalculable benefit to the exhibitors and to the industry at large.

With more product coming into the market, the major companies will have to increase their circulation in order to make up for playdates lost to their competitors. In this way their top pictures will be made available to thousands of theatres which cannot now afford to play the major companies' finest attractions. For the prestige and good will of the industry the really great films should be made available to all theatres on terms they can afford so that every man, woman and child desirous of seeing them may do so.

We were astounded when one sales manager did not sense the tragedy — the terrible loss to the American people as well as the industry — when he acknowledged that out of 15,000 accounts one of his truly great pictures had played only 11,000 engagements, including repeat runs.

As for other measures that have been proposed from time to time, such as government regulation and the submission to Congress of the facts regarding the confiscation of tax benefits, your Committee feels that they are ripe for consideration without being promoted or prejudiced by formal expressions of the Committee members. As directors, they will voice their individual views at the Board table.

In the matter of submitting the facts to Congress, your Committee suggests that this may come to pass regardless of any action which may be taken here. Some exhibitors are advocating an effort at the next session of Congress to secure the elimination of the 10% admission tax on tickets over 50c and COMPO is polling its members on this question. In view of what has happened to the relief which Congress has already granted, it may occur to the exhibitors that any further effort on their part in this direction may serve only to further enrich the distributors without doing the exhibitors any good.

And if the attempt is made and in the course of the proceedings a question arises (as it inevitably will) as to what happened to the benefits voted last Spring, the fat will be in the fire.

BEN MARCUS, Chairman
JACK KIRSCH
WILBUR SNAPER
NATHAN YAMINS
ABRAM F. MYERS, Counsel

August 23, 1954

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Vol. XXXVI

SATURDAY, SEPTEMBER 18, 1953

No. 38

MINNEAPOLIS EXHIBITORS PICKET COLUMBIA BRANCH

The arrogant attitude allegedly assumed by Abe Montague, Columbia's general sales manager, at his recent conference with National Allied's Special Committee, coupled with the unusually stiff rental terms that Columbia is demanding for "The Caine Mutiny," has set off a wave of resentment among exhibitors throughout the country.

The resentment is particularly strong in the Minneapolis area, where two hired pickets, since Monday, have been parading before Columbia's branch office with placards stating that "Columbia is unfair to the independent theatre owners." Although it is believed that the North Central Allied exhibitor organization had hired the pickets, officials of the association have not admitted responsibility. It is reported in weekly *Variety*, however, that Bennie Berger, NCA's militant president, has publicly expressed the hope that no independent exhibitor will cross the picket line to buy or date Columbia pictures or to aid the company in any way.

Meanwhile Columbia has filed an application in the Minneapolis Federal District Court for a temporary injunction to halt the picketing, and a hearing was to be held before Judge Gunnar H. Nordbye on Friday (17). Listed as defendants were the officers and directors of North Central Allied.

The resentful mood of both North Central Allied and other exhibitors toward Columbia and its general sales manager is reflected in the organization's September 11 bulletin, in which Stanley D. Kane, Executive Counsel, had this to say, under the heading, "Exhibitors Enraged at Columbia's Conduct":

"As you know, just before the recent National Board meeting at White Sulphur Springs, a special National Allied committee called upon the General Sales Managers of each of the major film companies to discuss the principal problems of exhibitors today, film buying, availability of prints, and film prices. In most cases the reception accorded them was polite, in others it was indifferent, in some cases a ray of hope was held out.

"Their reception by the General Sales Manager of Columbia was a combination of rudeness and arrogance beyond belief. This person conducted himself as though his company had been given, by some divine grant, the right to drive independent exhibitors out of business. His attitude was simply, 'You mind your business and we'll mind ours. If the exhibitor can't stand the gaff, that's his tough luck.' And, believe it or not, Columbia feels that, in addition to its high percentage terms for top pictures, it is entitled to a percentage on your confection sales — 'It is our pictures that bring this confection business to the theatres.'

"Many people think that Columbia's General Sales Manager has contributed very little to the welfare
(continued on back page)

CINEMASCOPE'S FIRST ANNIVERSARY

CinemaScope reached its first birthday on Thursday (16) of this week, and the occasion has been and still is being marked by a host of celebrations and activities honoring the medium.

20th Century-Fox, of course, is justifiably pointing with pride to the fact that, within one year from the time that "The Robe" had its record-shattering world premiere at the Roxy Theatre in New York, 11,100 theatres in more than 40 countries now are equipped to show CinemaScope pictures.

Of this huge installation total, 8,100 are in the United States and Canada, and 3,000 in principal cities abroad. By the end of this year, the domestic total is expected to pass the 10,000 mark, for current installations are proceeding at an average rate of 200 per week.

According to statistics provided by 20th-Fox, the achievement of 11,100 installations in the relatively brief span of one year has been accomplished at an investment of \$100,000,000. Of this total, more than \$10,000,000 has been expended by 20th-Fox itself; \$66,575,000 by exhibitors in the United States and Canada; and \$16,500,000 by international exhibitors.

The impact of CinemaScope from the debut of "The Robe" to the current release of Darryl F. Zanuck's "The Egyptian" has been nothing short of phenomenal, resulting in the shattering of previous gross and attendance records. In 4,051 domestic and Canadian engagements, "The Robe" has earned more than \$15,000,000 in film rentals. In the foreign market, it has thus far grossed more than \$5,000,000. And 20th-Fox anticipates that the picture will roll up an additional gross of \$10,000,000 in the United States alone.

That the ensuing CinemaScope pictures released by the company have proved popular, too, is evidenced by the fact that the first 12 pictures have returned \$40,000,000 in film rentals.

The proof that CinemaScope has earned worldwide acceptance and acclaim lies in the fact that, with the exception of Paramount, every major producing company and many leading independent producers at home and abroad are making pictures in this medium. Current figures indicate that at least 125 CinemaScope features will be released during the balance of 1954 and during 1955.

As most of you must know by this time, the emergence of CinemaScope as a new and exciting form of motion picture presentation didn't just happen. It is the result of the vision and courage of Spyros P. Skouras, 20th-Fox's dynamic president, who, fully aware of the fact that theatre attendance had declined to an alarming low, envisioned a new horizon in motion picture technique when the anamorphic lens invented by Prof. Henri Chretien was brought to his attention.

(continued on back page)

**"The Human Jungle" with Gary Merrill,
Jan Sterling and Regis Toomey**

(Allied Artists, Sept. 28; time, 82 min.)

A good crook-detective melodrama, produced skillfully. The characters are natural and believable. Most of the action unfolds in a police precinct, and deals with the details followed in planning and carrying out raids against the lawless element. There is considerable excitement and violence in the action, much of which takes place toward the end, in a brewery, where the police lay siege to the place after trapping the murderer of a striptease dancer. There is no comedy relief, but the doings of the different characters, particularly the police, are interesting. The direction is competent, and the acting fine. Gary Merrill does excellent work as the police captain who undertakes the task of cleaning out the lawbreakers from his district. The photography is sharp and clear:—

When a striptease dancer is murdered in the notorious Heights District, Police Chief Emile Meyer orders Captain Gary Merrill to take over command, replacing the aging Captain James Westerfield. Merrill's first act is to revitalize the men under his command in a determination to drive the lawless element from his district. Among his men are Regis Toomey and Lamont Johnson, both veteran detectives; and Rankin Mansfield, George Wallace and Pat Waltz. Some of the men resent his strongarm methods and his orders, which are to arrest suspicious characters as well as to find the striptease dancer's murderer. The underworld in the Heights is controlled by Florenz Ames, whose lieutenants are Chuck Connors, the killer, and Claude Akins, manager of The Hut, the dive in which the murdered dancer worked. Jan Sterling, Connors' girl-friend, a smart and tough blonde who knew her way around, supplies an alibi for Connors when he is arrested. One of Merrill's men, a young plainclothesman, kills an innocent bystander while attempting to arrest a young hoodlum, and the papers blast Merrill when his drive fails. But Merrill, encouraged by Paula Raymond, his wife, closes in on Connors by using Jan as a decoy, thus cracking the case in a brewery, where Connors tries unsuccessfully to evade arrest.

Hayes Goetz produced it, and Joseph M. Newman directed it, from a screenplay by William Sackheim and Daniel Fuchs, based on a story by Mr. Sackheim.

Adults.

**"Roogie's Bump" with Robert Marriot,
Ruth Warrick and Robert Simon**

(Republic, no rel. date set; time, 71 min.)

A minor program offering that should get by with the youngsters at Saturday matinees. Blending fiction and fantasy, its fanciful story revolves around a nine-year-old Brooklyn youngster who, after meeting up with the "ghost" of a famous old-time baseball player, pitches a ball with so much speed and force that it goes through brick walls and cannot even be seen by opposing batters. The comedy, such as it is, stems from the fact that the boy is signed up by the Brooklyn Dodgers and completely befuddles major league players with his amazing "super zoom ball." It is mildly amusing at best, even in its slapstick moments. Much of the action takes place in Ebbets Field, and several

Dodger players, including Roy Campanella, Billy Loes, Russ Meyer and Carl Erskine, take minor parts in the proceedings. Robert Marriot is appealing as the 9-year-old hero. The others in the cast turn in routine performances, probably the result of the equally routine direction. It should be said, however, that the story material, as written, offered little opportunity to either the director or the players. Worked into the action are blatant advertising plugs for Philip Morris cigarettes and TWA airlines:—

Dejected because the important kids on the block would not let him play on their baseball team, little Robert suddenly finds himself confronted by William Harrigan, the most famous pitcher of by-gone days and a former suitor of Robert's grandmother (Olive Blakeney). Harrigan vanishes after giving the youngster some words of encouragement, and shortly thereafter the boy finds himself with a strange bump above the elbow of his pitching arm. He throws a ball to test his arm and is amazed to see it go right through a brick wall. He then throws a stone, which sails across the East River and knocks down a huge chimney on the other side. Robert does not tell Ruth Warrick, his mother, about this phenomenon, but he does write to Robert Simon, manager of the Dodgers. Simon, after reading the boy's letter, assumes that the child had been influenced by too many comic books, but he sends him a pass to the ball park. While attending a game, Robert catches a foul ball in the stands. He pitches it back to Roy Campanella, who is thrown off his feet by the sheer force of the pitch. The Dodger management quickly signs Robert to a contract, and use him in a number of exhibition games. The youngster wins great fame and becomes a national hero. The end of the season finds the Dodgers needing one victory to clinch the pennant and, under pressure of the management and the fans, Simon is compelled to let Robert pitch in the crucial game. The boy finds his "zoom ball" gone, and his pitching proves to be totally inadequate. Removed from the game, he goes to the locker room heartbroken. There, Harrigan appears before him once again, teaches him how to accept the setbacks in life, and encourages him to return to the bench and root for his team to win.

It is a John Bash production, directed by Harold Young from a screenplay by Jack Hanley and Dan Totheroh, based on a story by Frank Warren and Joyce Selznick.

Family.

**"Jesse James' Women" with Donald Barry,
Peggie Castle, Jack Beutel
and Lita Baron**

(United Artists, Sept.; time, 83 min.)

Photographed in Eastman color, with prints by Technicolor, "Jesse James' Women" shapes up as no more than a moderately interesting western that is best suited as a supporting feature on a double bill. The picture, which has been produced by a group of Mississippi exhibitors, revolves around Jesse James' entanglement with several women and places considerable emphasis on sexy angles, particularly low-cut gowns, the obvious purpose being to give the exhibitors something to exploit. But for all the picture's sexiness, it is handicapped by a weak story, inept direction, ordinary acting and an overlong running time.

It has enough brawls, shooting and hard-riding to get by with the indiscriminating action fans, but those who are the least bit fussy about their screen fare probably will find much of the proceedings to be quite tedious. The color is only fair; at times, it appears to be "washed out":—

Traveling under an assumed name, Donald Barry (as Jesse James) and his gang arrive in the town of Silver Creek, Mississippi, with plans to loot the town in respectable fashion. Barry gains the affection of Joyce Rhed, daughter of the local banker, and by promising to marry her obtains the key to the bank and robs it. Barry next gets involved in a crooked gambling deal with Peggie Castle, a beautiful saloon owner. He winds up with most of the money but is hounded by Peggie for her share. He somehow manages to avert the plaguings of both Peggie and Joyce only to run into Betty Brueck, an old flame and cattle dealer, whom he had once swindled and who had vowed to get even. To complicate matters, Barry rescues Lita Baron, a sultry saloon entertainer, from the amorous clutches of one of his men and, being a gold-digger, she soaks him for almost all he is worth, after enticing him into a fight with a professional boxer. He loses the fight as well as most of his money, but regains the cash by robbing the two before they can get out of town. In the events that follow, Peggie and Betty get into a brawl and gun battle over Barry's affections. Both are hauled off to jail by the sheriff. To get rid of Joyce, Barry convinces the sheriff that she stole the money from her father's bank; she, too, is put in jail. With the women out of his way, Barry then manages to obtain from the sheriff a bundle of money that belonged to Betty. Much to the dismay of his gang, he gives half the money to a needy preacher, and the other half to Laura Lee, the sheriff's teen-aged daughter, who knew his identity but kept it to herself. He and his boys then ride on to the next conquest.

It was produced by Lloyd Royal and T. V. Garraway, and directed by Donald Barry, from a screenplay by D. D. Beauchamp.

Adults—the actions of the principal characters are hardly edifying for children.

"Two Guns and a Badge" with Wayne Morris, Morris Ankrum and Beverly Garland

(Allied Artists, Sept. 12; time, 69 min.)

A fair western melodrama, with enough action due to shootings and killings to please the avid followers of such pictures. There is nothing outstanding about it, the story being of the formula type, based on a mistaken identity theme. The characterizations, too, are stereotyped. There is no comedy relief. The black-and-white photography is acceptable:—

On his way to Outpost, a small western town, Wayne Morris, just out of prison for armed robbery, finds a man dead of thirst. He buries the man but keeps his initialed guns. When he reaches the town, Morris Ankrum, the sheriff, who had sent for a notorious outlaw to help him clean up the town of the lawless element, mistakes Morris for the man because the initials on his guns were those of the outlaw. Although Morris realizes that his identity had been mistaken, he lets it ride and accepts his appointment as a deputy sheriff. The town's outlaws hang out in a saloon owned by Bill Fawcett, but they leave

the community after their first showdown with Morris, who now likes his job and determines to carry out the oath of his office. But though the outlaws had left town, cattle rustling continues. Morris, now in love with Beverly Garland, daughter of Roy Barcroft, the area's leading rancher, comes to believe that her father is at the head of the cattle rustling ring. In the final showdown, however, William Phipps, Beverly's fiancé, proves to be the leader of the gang. After several killings, Morris brings the gang to justice and is made the sheriff after Ankrum, glad to resign, retires to private life.

Vincent M. Fennelly produced it, and Lewis D. Collins directed it, from a screenplay by Dan Ullman.

Mainly for adults—there is too much shooting and too many killings for children.

THE READERS HAVE THEIR SAY

Dear Pete:

Your editorial of September 4th on pictures of the type of our "Rogue Cop" has been called to my attention and I should like to point out that the picture was made with the idea of giving us a diversified program to meet the demands of theatre patrons for all types of entertainment.

That we certainly have not put any undue stress whatsoever on this type of picture is evidenced by the fact that our program in the past two years comprised 42 dramas, 13 musicals, 6 comedies, 6 westerns, 4 war pictures, 3 spectacles, 1 "Rogue Cop."

One picture in 75 of this type does not seem out of line when the public taste for this kind of entertainment is considered. —Charles M. Reagan, General Sales Manager, Metro-Goldwyn-Mayer Pictures.

* * *

Dear Pete:

I want to express my appreciation for your fine REPORTS and wish you many more years of success and good health.

We wish to express ourselves concerning Perspecta Sound. As we see it, Perspecta Sound affords absolutely nothing than the shifting of the sound from one speaker to the other on the stage. The quality of the sound has not been changed one iota since it is still the old fashioned Optical type of reproduction and cannot compare with the High-Fidelity sound that is reproduced with the Four Track Magnetic system. As far as the Exhibitor is concerned, he still has to buy the three speakers for the stage, the three amplifiers and the integrator so that his costs are still within three or four hundred dollars of the cost of true Magnetic Stereophonic Sound. Most Exhibitors are under the false impression that Perspecta Sound is very inexpensive. The only group that would profit from Perspecta Sound are the Distributors who would eliminate the cost of supplying the Magnetic prints. That is the reason they are pushing Perspecta Sound.

Therefore, we are very much against Perspecta Sound because it gives the patron nothing that is new where quality is concerned and it does not save the Exhibitor any substantial sums of money. We feel that it would be to the detriment of our business to try to sell the public something that really isn't there. —T. M. Manos, Monessen Amusement Company, Inc., Greensburg, Pa.

A PREDICTION COMES TRUE

In the September 4 issue, under the heading "Inviting Trouble," HARRISON'S REPORTS commented upon the current cycle of pictures that are based on stories that center around police officers who turn crooked.

In addition to pointing out that such pictures are extremely harmful to youthful minds because they undermine confidence in the police and hold them up to ridicule at a time when the combatting of juvenile delinquency has become a major problem, this paper predicted that the films would cause deep resentment among the country's police organizations as well as other groups that are combatting crime and teaching respect for police authority.

That this prediction has proved accurate is evidenced by the blast taken this week against Hollywood by John E. Carton, president of the Patrolmen's Benevolent Association of the City of New York, whose 20,000 members make it the largest organization of its kind in the country.

As reported by weekly *Variety*, Carton, citing Columbia's "Pushover," United Artists' "Shield for Murder," Filmakers' "Private Hell 36" and MGM's "Rogue Cop," declared that these pictures "can serve no healthy purpose and, today, can only add to disrespect of law and order that has infected so many of our 'teen-agers.'"

Carton added that the themes of these pictures are a "disservice to the men and women of this country's police departments, who have dedicated themselves to the great work of protecting the lives and property of our citizens."

"These dedicated servants," he continued, "who almost without exception maintain the highest standards of personal integrity and morality, are not only unheralded and unsung but most inadequately compensated for their work and sacrifice. Should one of their so vast number violate the high code of conduct maintained by police officers, there are those who seek to profit by its commercialization in the form of entertainment, such as has been done in the pictures mentioned."

Appealing to theatres to "reject" the exhibition of pictures that "discredit the profession of police officer unjustly and without reason," Carton stated that he understood that "theatres do not have to accept pictures of this type for public exhibition, and therefore the owners of theatres have a real opportunity to make a worthwhile contribution to the public good in these days of juvenile delinquency and general lawlessness by refusing to show them."

Mr. Carton's criticism is fully justified, and it should serve as a lesson to the Hollywood producers of the care they must exercise in their choice of story material.

MINNEAPOLIS EXHIBITORS PICKET

(Continued from front page)

of the industry as a whole. You know the history of most of its pictures. When it has a so-called 'big' one, it is even more greedy and rapacious than the companies which supply a fair flow of good product.

"The 'Caine Mutiny' is a case in point (many exhibitors think the picture will not be the great box-office that it is heralded as being). But, in any event, and regardless of the merit of the picture, the terms are unprecedentedly and unbelievably harsh. It simply cannot be played by the average exhibitor at a profit. You know what 70-30-10 means — well, on 'Caine Mutiny,' Columbia has added a new wrinkle that

could have come only from a tortuous bookkeeper's mind, blissfully unaware of the facts of life. It is 70-30-10 all right enough but, in any event, Columbia gets 50% of your gross regardless of your losses. Figure out what that means in your situation.

"When the 'Caine Mutiny' was discussed at the White Sulphur Springs meeting of the National Allied Board, and when the abusive and contemptuous reception of National Allied's committee by Columbia's General Sales Manager was revealed, director after director voiced his individual resentment at the unthinking rapaciousness of this otherwise small bump on the motion picture log. Many individual board members reported that they would not book or play Columbia product in the face of such treatment. Many stated, each for himself, that they would immediately cancel present Columbia bookings and keep them cancelled, unless and until, Columbia does an about face. These expressions of individual opinions spread like wildfire among the delegates of the West Virginia Allied convention the following day. On the floor and in the corridors, many individual exhibitors stressed their determination to treat Columbia the way they have been treated by Columbia — with contempt. Individually, exhibitor after exhibitor stated his intention of not buying or booking Columbia.

"To all of this it can only be added: You cannot live with Columbia and you cannot make a living off Columbia in the face of such treatment and such terms."

HARRISON'S REPORTS would suggest to Abe Montague that he study well the results of the play-date and product-buying strike against Paramount in 1937, when exhibitors throughout the country were so aroused by that company's outrageous selling terms and practices that they organized a nationwide strike against the firm and for many months, until Paramount modified its policies, refused to buy or date any of the company's pictures. If Montague will take heed of the losses suffered by Paramount in that year, he will see the wisdom of doing an "about face" at once, before the movement started in Minneapolis spreads to every corner of the United States.

CINEMASCOPE'S FIRST ANNIVERSARY

(Continued from front page)

With the aid of his alert associates in production, distribution and technical research, Mr. Skouras set in motion a vast program of development that entailed, not only the perfection of the CinemaScope process for practical use in all types of theatres, but also the mass production of anamorphic lenses, screens and stereophonic sound equipment to assure exhibition of the quick availability of equipment. This called for the company to underwrite the cost of retooling manufacturing plants and to guarantee orders, making for an investment of many millions of dollars. Additionally, even before public acceptance of CinemaScope could be ascertained, it embarked on a CinemaScope production schedule that represented an investment of \$25,000,000 to assure the exhibitors of a steady flow of such pictures. It was without a doubt one of the greatest gambles ever undertaken by any company in this or any other industry. That it paid off not only to 20th-Fox but to the industry as a whole is now a matter of record.

Being by nature a man who is progressive, Spyros Skouras no doubt will continue to search for ways and means that will serve to further stimulate public interest in the movies, but no matter what else he accomplishes, CinemaScope will always stand out as a shining monument to his foresight and courage.

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Vol. XXXVI

SATURDAY, SEPTEMBER 25, 1954

No. 39

J. ARTHUR RANK'S PERIODICAL SQUAWK

Stating that the American mass audience is not being given an opportunity to see "a fair proportion of British films," J. Arthur Rank, Britain's most influential film tycoon, recently declared that, as soon as British monetary restrictions are relaxed, the organization he heads plans to purchase or lease in the United States as many theatres as necessary in order "to force a fair showing of British films." Mr. Rank mentioned that he might buy or lease as many as 50 or 100 theatres, if necessary.

Mr. Rank's bleat over the failure of British product to earn more money in the United States is a long-standing one that has been repeated by him periodically over a number of years.

In the opinion of HARRISON'S REPORTS, Rank's ideas about acquiring a circuit of theatres in this country should be taken with a grain of salt, for the experience he already has had in the operation of theatres in the United States was not successful. Several years ago he operated both the Winter Garden and Park Avenue Theatres in New York City, using them as a showcase for his British films, but the ventures resulted in a considerable loss of money.

One would think that Rank, in view of his experience with the Winter Garden and Park Avenue Theatres, would by this time have realized that the trouble with most British pictures sent to this country is that they appeal to the few instead of the many. Most of the really good British films that reach our shores have, as a general rule, an arty approach to their subject matter, with the result that their appeal is limited to high class audiences.

What Mr. Rank and other British producers fail to fathom is that, to the average picture-goer in this country, that which is difficult to grasp is, by its very nature, not entertaining. And aside from the fact that many of the British films are of interest mainly to the esthetes and intellectuals, the thick accents of many of the British players make the dialogue unintelligible to the American movie-goers and frequently mar their enjoyment of a particular film.

As it has often been pointed out in these columns, the American exhibitors have no prejudices against the pictures of any nation. Their one aim is to exhibit films that will entertain and draw at the box-office, regardless of the picture's origin. Any British picture that could meet this test will be more than welcomed by the American exhibitor, particularly in these days of a product shortage. He cannot, however, be expected to give playing time to a picture he cannot sell to his patrons.

The American motion picture exhibition market offers great opportunities for Mr. Rank and the other British producers today, not only because of the curtailed Hollywood production, but also because the American exhibitor is eager to create an additional source of steady-flowing product in order to better his trading position.

Mr. Rank can fume and bluster all he wants about the unwillingness of American exhibitors give his pictures play-dates, but nothing will help him until he comes to the realization that the solution, pure and simple, is to make pictures that will satisfy the entertainment desires of people outside his own country. In the rare instances that this has been done, a British picture has always earned handsome profits in this country.

A DELAYED SHOCK

A press release from the Theatre Owners of America headquarters in New York credits Herman M. Levy, TOA's general counsel, with making the following statement at a regional meeting of the United Theatre Owners of Illinois, held last Monday in Springfield, Ill.:

"I am shocked to hear of the many apparent violations of the decrees in U.S. vs. Paramount in this and other areas.

"The violations reported at the meeting concerning certain distributors, mainly in the field of conditioning the sale of one picture upon another or others was disheartening. But I am heartened by the fact that the exhibitors concerned have agreed to put their complaints in writing, giving the time, place, name of sales representative, and the demands made by him, so that appropriate action can be taken."

Mr. Levy requested that all such information be forwarded to TOA Headquarters, 1501 Broadway, New York 36, N. Y.

What is really shocking is that Herman Levy is shocked at this late date about complaints that have been voiced by the small-town exhibitor members of TOA over a period of years.

This writer well remembers the revolt that took place at the TOA convention in New York in 1951, when the "little fellows" in the organization rose against the TOA leadership because of the failure to take positive action to combat the inequities complained of by the exhibitors. As a result of this revolt, the TOA leaders hastily established a "grievance panel" and set up a series of regional meetings to hear specific complaints from exhibitors on trade

(continued on back page)

"Africa Adventure" with Robert C. Ruark

(RKO, October; time, 64 min.)

Photographed in PatheColor, this feature-length documentary is a pictorial record of the African safari headed by Robert C. Ruark, the noted newspaper columnist. In a foreword to the picture, Mr. Ruark states that he has attempted to show Africa as it actually is, with nothing staged or contrived, and void of the "nonsense" and "fraud" that is generally found in other pictures about African safaris. There can be no question about the authenticity of everything shown in this film, but the fact that it is authentic does not necessarily make it more interesting than other documentary pictures of its kind, even though it does have a number of unusually fascinating and exciting shots. These include the shooting by Ruark of a giant bull elephant and an evil-tempered rhino, as well as the trapping and killing of a ferocious leopard — all at close quarters.

The film opens with the safari, headed by Ruark and by Harry Selby, a professional hunter, leaving Nairobi, in Kenya, and driving to the Northern Frontier. After a stop in the little town of Isiola, where they meet the gaudily-dressed Somalis and the semi-naked Turkana, who actually eat elephants, the caravan moves into the dry river beds of the arid lands bordering Abyssinia, where an untamed tribe called the Rendille-Samburu struggle for existence and dedicate their lives to a never-ending search for water. There are interesting shots of massive herds of elephants and rhinos, which usually flock to the luggers and ruin the wells, on which the natives and their cattle depend for life. It is during this stage of the expedition that Ruark bags the elephant and the rhino, which killings set off a celebration in the Samburu camp.

From then on the safari moves into a series of different adventures, including a huge Samburu tribal dance; crossing the Kasinga channel on a primitive barge; shooting sandgrouse for their own dinner; killing a young topi bull for meat for the natives; photographing seemingly docile lions from an open jeep; and hunting buffalo. Other interesting shots include the photographing of intimate closeups of a lioness on a kill; scavenger hyenas and vultures fighting over a carcass; and new-born baby elephants, rhinos, baboons and kongoni searching for food. The climax has Ruark and his party utilizing a warthog, which they tie to the branches of a high tree, to trap and shoot the leopard from a "blind." Most of this is interesting and should certainly fascinate those who enjoy pictures of this kind. The photography is fair, and the color, in many scenes, somewhat blurred.

It was produced by Jay Bonafeld, and written and narrated by Mr. Ruark.

"Four Guns to the Border" with Rory Calhoun, Colleen Miller and Walter Brennan

(Univ.-Int'l, November; time, 82 min.)

Good western fare is served up in "Four Guns to the Border," which, in addition to Technicolor and the standard ingredients of gunfighting, fisticuffs and hard-riding, has overtones of sex that are not usually associated with pictures of this type, and that offer the exhibitor an exploitation twist. The action fans in general should find it to their satisfaction, and even those who do not particularly favor westerns should find it interesting. Competent performances are turned in by Rory Calhoun, as leader of a small

outlaw gang, and by Colleen Miller, as the girl who falls in love with him and who eventually persuades him to reform. Walter Brennan, as Miss Miller's grizzly father and a reformed gunfighter, is outstanding. There is considerable excitement in a number of the sequences, the most thrilling being the one in which Brennan and Miss Miller are ambushed by Indians, only to be saved by the heroic action of Calhoun and his cohorts. The color photography is of the best:—

Having decided to rob the bank at Cholla, Calhoun and his outlaw team, including John McIntire, Jay Silverheels and George Nader, head for Nestor Paiva's frontier store on the outskirts of Cholla to finalize their plans. There, they meet up with Brennan and Colleen, who were making their way through Indian country to their ranch in Shadow Valley. Meeting the outlaws disturbs Brennan, for he wanted no part of his former life and does not like the mutual attraction between Colleen and Calhoun. During the night, Brennan catches the two in a passionate embrace and, after whipping Colleen and warning Calhoun to stay away from her, takes her back on the trail toward Shadow Valley. On the following day, Calhoun rides into Cholla to force a showdown with Charles Drake, the sheriff, a boyhood pal who had chased him out of town. He purposely baits Drake into a fist fight and, while the townspeople watch the two square off, his gang slips into town and completes the bank robbery without a hitch. When the fight is stopped by Nina Foch, Drake's wife, Calhoun heads for a rendezvous with his cohorts, after which they set out for the Mexican border with their loot. En route, they come across Brennan and Colleen ambushed by Indians. They rush to the rescue and rout the Indians, but not before McIntire, Silverheels and Nader lose their lives, and Calhoun falls wounded. Brennan and Colleen take the wounded Calhoun to their ranch, to which they are trailed by Drake and his deputies, who by this time had figured out Calhoun's part in the bank robbery. Calhoun determines to put up a fight, but Colleen's impassioned pleas induce him to surrender. He rides off with Drake to pay his debt to society, promising to return to Colleen when his slate is wiped clean.

It was produced by William Alland, and directed by Richard Carlson, from a screenplay by George Van Marter and Franklin Coen, based on a story by Louis L'Amour. Adults.

"The Shanghai Story" with Ruth Roman and Edmond O'Brien

(Republic, September; time, 90 min.)

This espionage suspense melodrama should get by fairly well with indiscriminating movie-goers. Set in Communist-controlled Shanghai and centering around a group of Americans who are interned at a hotel on suspicion of having a spy in their midst, the story has a far-fetched, serial-like quality and is in no way subtle in its depiction of the Communists in an ugly light, but those who are not too finicky about plot values should find it brisk, actionful and suspenseful. The direction is competent and so is the acting, although the characterizations are stereotyped. There is no comedy relief. The photography is good, but much of it is in a low key:—

Too many years in the Orient have embittered Edmond O'Brien, a skilled American surgeon, and

too little emotional stability has tarnished Ruth Roman, a Tangier-born adventuress. Both meet when the Shanghai authorities round up a group of Americans and intern them in a hotel under the guardianship of Philip Ahn, a cruel major, who informs them that there is a spy in their midst and that all will be made to suffer until he reveals himself. Due to her influence with Marvin Miller, the police chief, Ruth is free to come and go as she pleases, but her liberty and the luxury in which she lives arouses O'Brien's contempt. He feels different toward her when she is instrumental in getting Ahn removed and punished for making improper advances to one of the interned women, and his doubts about her are almost completely allayed when she persuades Miller to allow a small child to be removed to a hospital for an emergency operation. To accomplish this, however, Ruth has to agree to give herself to Miller. When O'Brien discovers that John Alvin is the spy, he helps him to escape, but Alvin is killed in the attempt and O'Brien believes that Ruth had tipped-off the enemy. She protests her innocence and proves it when, at a great personal risk, she helps O'Brien to escape and to smuggle out information that causes the authorities to lose face and to release the internees. Miller, held responsible for O'Brien's escape, pays with his life. In a climax that is not made too clear, O'Brien returns to Shanghai to declare his love for Ruth and to team up with her on a permanent basis.

It was produced and directed by Frank Lloyd, from a screenplay by Seton I. Miller and Steve Fisher, based on a story by Lester Yard. Adult fare.

MORE ADVICE TO DISTRIBUTION

Demonstrating once again that he is the one TOA leader who does not hesitate to speak his mind, Gus Kerasotes, vice-president of the United Theatres of Illinois, took another crack at distribution this week by pointing out to his members, at a regional meeting held in Springfield, Ill., that "the distributors should exert all their efforts to assist exhibitors in selling their product in a showmanship manner to the theatre-going public, rather than exercising all their efforts to secure unreasonable and unequitable film rentals."

"Higher rentals result from higher grosses," declared Kerasotes. "However, securing high percentage terms does not necessarily or ultimately result in higher film rentals. The distributor has erroneously reasoned that he has completed his performance of contract by selling the exhibitors a valuable motion picture at high terms. Paradoxically as it may seem, the distributor has another important function to perform. He must co-operate with the exhibitor in selling his pictures to the public, not only on the national level, but also on the local level."

"No exhibitor spending 40% to 50% of his gross for film rental should be expected to spend 100% of the cost for advertising. The exhibitor's margin of profit is too small to risk a large advertising expenditure. We have all played motion pictures that our patrons enjoyed, but only a few attended. Possibly this could be averted by carefully planned showmanship."

"Many exhibitors, disappointed in the terms they have to pay for product, are reluctant to exert any effort to exploit properly a high percentage picture. No exhibitor will complain about high rentals if his gross is high enough to cover his expenses and return

him an equitable profit. The only fair method of selling motion pictures on percentage is the sliding scale, equitable to distributor and exhibitor, and the scale should apply to all percentage features and not just the mediocre ones. Most distributors are deviating from sliding scale deals in the present market. Distributors are announcing changes in scales with 35%/40% minimum, and new split figures so that they can earn 50% on their features, notwithstanding that the unfair rental will eventually destroy their source of revenue—the theatres.

"A successful motion picture theatre is a combination of three important elements. These are elementary but must be re-stated as they are too easily overlooked or forgotten by some of our over zealous sales executives. A successful motion picture industry must first have good product in sufficient quantity. We are grateful for the better product that our producers are supplying us. However, production has miscalculated the market by reducing the supply of features. Today, there is only sufficient product to supply their needs. One hundred more pictures of good quality could easily be absorbed by the theatres. The second important factor, necessary for a successful industry, is showmanship. This has been sadly neglected by both exhibitors and distributors. They have not understood or used to its fullest extent the new medium of TV. Notwithstanding, 'Long Long Trailer' and 'Dragnet' have to our surprise and bewilderment performed outstandingly. 'Roman Holiday' and 'Stalag 17' did more business after the telecast of the Academy Awards, which had to be sponsored by General Motors, an outsider as far as our industry is concerned. The third factor is: an inviting and comfortable theatre with the latest innovations in equipment and appointments."

"Theatre-going must be an event. Good courteous service, comfortable seats, and good projection and sound are essential to a successful theatre. We are desirous of more realism and welcome any new innovation that will stimulate our business. However, the theatre must be able to earn sufficient income to afford these innovations. Many are deterred from purchasing new equipment because of the high film rentals asked."

"This September television is engaged in an all-out struggle between NBC and CBS for supremacy of television. NBC has introduced spectaculars 90 minutes in length and costing \$300,000 per program, with such box-office performers as Betty Hutton, Frank Sinatra, Judy Holliday, Betty Grable and Harry James. RCA has just announced a lower-cost 21-inch color tube, and millions will be spent on color programs."

"One hundred of the leading industrial corporations have spent a total of \$123,398,998 on just network television in the first six months of this year, according to a release in Advertising Age, with larger budgets planned for the next six months. Not one motion picture company is listed among the first 100. We have the stars, the directors, and the writers to use the facilities of this new advertising medium, yet we have failed to do so. The TV era competition is a challenge to our existence. We can only survive by unity and cooperation between the three segments of producer, distributor and exhibitor. Let the distributors stop bickering over rentals and join us in the showmanship of selling the products of our industry."

practice abuses. One of the members of this panel was Herman Levy, and from reports that emanated from those meetings the complaints registered then were not much different from the complaints that are being registered at this time. Why, then, should Mr. Levy find them 'shocking'?

The trouble with Mr. Levy and most of the other TOA leaders is that heretofore they have paid no more than lip service to complaints about abusive distributor practices. But now that the smaller TOA members are really up against it, perhaps the leaders of the organization have come to the realization that, to help them, they must now resort to acts and deeds rather than talk.

SOME SPECIFIC COMPLAINTS

Among the complaints voiced by the exhibitors who attended the Springfield regional meeting of the United Theatre Owners of Illinois were these:

1. Shortage of prints. It was stated that as high as 18 prints on a single picture were available a few years ago to serve the St. Louis area, and that this has now been reduced to four or five, and that many prints were sent out without inspection.

2. Some theatres now have to wait at least a year in order to get product at a price they can afford to pay.

3. Pictures pulled less than a week before playdate after trailers were shown and advertising was out, with the excuse by distributors that "New York won't approve the deal."

4. The abolition of the sliding scale by the distributors works new hardships on small exhibitors who are already having a hard time making ends meet.

ATTENTION: ABE MONTAGUE

Scene: Press luncheon at the Waldorf-Astoria in New York City, September 23, given by Mr. Charles P. Skouras, president of National Theatres, to discuss the status of his company's affairs and future plans.

Reporter: Mr. Skouras, it has been suggested that candy profits earned by the theatres be shared with the distributors. How do you feel about the matter?

Mr. Skouras: So's your old man!

THE STATUS OF THE PICKETING AT COLUMBIA'S MINNEAPOLIS BRANCH

The exhibitor-sponsored pickets who had paraded last week before Columbia's branch office in Minneapolis with placards declaring that the company is unfair to the independent theatre owners have been withdrawn pending a final ruling in the Federal District Court on Columbia's application for a temporary injunction.

The picketing, as reported in last week's issue, stemmed from exhibitor dissatisfaction with the unusually stiff rental terms that Columbia is demanding for "The Caine Mutiny."

The delay in the ruling was granted last Friday (17) by Judge Gunnar H. Nordbye at the request of Stanley L. Kane, executive counsel of North Central Allied, who was given twenty days in which to file legal briefs in opposition to the granting of a temporary injunction.

Pending a final ruling on the matter, the Court accepted Kane's voluntary offer to withdraw the pickets.

A NOTE TO SUBSCRIBERS

If you are a subscriber and you happen to receive a circular letter from this paper soliciting your subscription, please disregard it. Such a letter is not intended as a notice to you that your current subscription is about to expire.

Every effort is made to exclude the names of subscribers from the list of exhibitors to whom circular letters are sent, but the list is so large that, no matter how carefully the work is done, the name of a subscriber is sometimes inadvertently included.

A SOLDIER HAS HIS SAY

Dear Mr. Harrison:

In a previous letter I enclosed a clipping taken from *Pacific Stars and Stripes* concerning Paramount's obvious megalomania over VistaVision.

I should like to add that I have read, recently, an article of the same nature in a Japanese newspaper (printed in English and of considerable circulation) giving the definite impression that VistaVision is the newest, most startling, wide-screen process. After three paragraphs of eulogy, they devoted a modest two lines to the simple fact that it is merely a lens improvement. Rather an impotent anti-climax.

Cannot something be done? It is slightly sickening to be amongst thousands of men many miles from home, devoting years of their lives for the welfare, preservation, and integrity of the United States, and to think that there are things such as this going on in their country. The least that others could do would be to conduct themselves and their enterprises in a similar manner; with discretion, and a satisfaction in blessings of reality—not pompous abortions of the truth.

It isn't pretty to read of petty deceptions becoming major issues in a world that should be concerned with far more serious matters.

The blame does not lay entirely with the evasive Paramount organization. I realize that advertising is an essential, excellent medium to the motion picture industry. Exaggeration is often of value and import. As long as it is kept within proper bounds. It is the ones among the industry—the ones that would permit such a thing as Paramount's policy of inaccuracy and under-handed methods, that are also to blame.

Can't they do something about it? *Have you no one with the guts enough to assist you?* To help you in your excellent campaigns against the spoilers of our industry? An industry that myself, as well as many others, wish to make our life's work after completion of our tours of duty with the United States Armed Forces.

Will the industry have lost all its self-respect by the time we return?

I wish to congratulate you on the anniversary of your publication. Unfortunately, as others have, I cannot say that I was one of your pioneer readers: I was not born at the time of your beginning, and not able to read for quite some time afterward. However, I can promise that I shall be here to celebrate your next thirty-five years of invaluable work. —PFC Stan Lieberman, Beppu, Japan.

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No. 40

FILM REGULATION BILL COMPLETED

Abram F. Myers, National Allied's board chairman and general counsel, announced this week that a draft of a bill to regulate interstate commerce in films has been completed for presentation to Allied's National Convention, which will be held at the Schroeder Hotel in Milwaukee on October 12, 13 and 14.

Drafting of the bill was directed by Allied's board of directors at the White Sulphur Springs meeting in August.

"Reconciling price regulation of so varied a product as film with constitutional requirements posed the most difficult problem I have ever tackled," said Myers. "However, I believe this has certainly been solved so far as the integrated producer-distributors are concerned and probably as the others."

"Copies will be distributed at the first session so that the assembled exhibitors will have ample time to study the bill before acting on it. The Convention Committee reports that a large crowd of exhibitors from all sections of the country will be on hand to discuss the measure and decide whether to make an all-out effort to secure its passage by Congress.

"It is amazing that the film companies by their confiscatory pricing policies have driven exhibitors to the contemplation of this drastic step. But our appeals for a modification of those policies have for the most part fallen on deaf ears and the trade papers' admonitions that the distributors take action to avert the impending crisis have been ignored."

In line with what Mr. Myers had to say, a report from Allied Convention headquarters points out that, since the publishing of Allied's "Declaration of Emergency," letters have been streaming in from exhibitors throughout the nation, urging and demanding that drastic action be taken at the forthcoming national convention, and that the agenda for the convention business consider the strongest action possible in backing up the stand of Allied's National Board and its "Declaration of Emergency."

According to the report, some of these letters endorse the stand taken by Harry C. Arthur on Government control and his statement that regulation by the Government would be a lesser evil and far more satisfactory than the "piratical" control as now practiced by the distributors.

Commenting on this situation, Mr. Myers stated:

"Last year the big headache was CinemaScope and the various kinds of screens, lenses and sound connected with it. But the exhibitors at two Allied conventions demonstrated that through organized resistance and affirmative action they could break through the monopolistic barriers with which CinemaScope

had been surrounded. As a result, exhibitors today may show CinemaScope pictures with lenses, screens, and sound systems of their own choosing.

"The equipment problem is virtually solved. All present day complaints—exorbitant film rentals, oppressive terms, lack of prints, and delayed availabilities stem from one basic evil—the artificial film shortage.

"The product shortage and the resulting hardships resulting therefrom can be cured by the exhibitors in the same way that they broke the sound barrier—by strong, aggressive, united action at Allied's great 'Product Convention' in Milwaukee on October 12, 13 and 14, provided they turn out in such vast numbers as to constitute a gigantic exhibitors' mass meeting whose voices cannot be ignored and whose influence will be irresistible."

The mounting exhibitor resentment against current distributor sales policies and trade practices is so strong that there is every indication that the forthcoming Allied convention will be one of the most important and heavily-attended meetings that has ever been held in the history of organized exhibition.

In urging exhibitors everywhere to answer its "call to arms" by attending the convention, National Allied is making it clear that it is preparing to carry on a persistent battle for the exhibitor's "right to make a profit." The business sessions, as announced, will place great emphasis on the following issues:

1. Excessive film terms that deny profit.
2. Artificial print shortages.
3. Government control.
4. Unfair trade practices.

Open forums and frank discussions will be held on these issues before concrete action is taken on them.

As in all Allied conventions in recent years, this one will feature individual film clinic meetings so that exhibitors in comparable situations will have an opportunity to exchange film buying information and to discuss the problems that are peculiar to their particular type of operation. This year the film clinics will be divided into seven categories, namely: Small towns (3500 or less population); large towns (up to 20,000 population); key neighborhood and subsequent-runs; outdoor theatres; and circuit buying and bidding. Each of the meetings will be conducted by experienced leaders.

Included among the other convention highlights will be a "Silver Anniversary Trade Show," reflecting twenty-five years of progress in the mechanical operation of theatres, and complete coverage, in simple

(continued on back page)

**"A Star is Born" with Judy Garland,
James Mason, Charles Bickford and
Jack Carson**

(Warner Bros., October 16; time, 182 min.)

Excellent! When the story was first made in 1937 with Janet Gaynor and Fredric March in the leading roles, this paper's review stated that it was a great entertainment and that word-of-mouth advertising should insure unusual box-office results. Even more may be said for this version, which has been photographed in CinemaScope and Technicolor, for, in addition to being a powerful human-interest drama that frequently tugs at the heartstrings, the picture is studded with nice touches of comedy and vastly entertaining musical interludes that are well placed and do not interfere with the progress of the story. As a matter of fact, the picture holds one so engrossed throughout that one does not notice its three-hour running time. Judy Garland has never appeared to better advantage than she does in this film; she not only makes the most of her exceptional musical talents, but also endears herself to the audience with her highly sympathetic portrayal of a wholesome young woman who attains stardom with the help of a prominent actor, whom she marries and remains loyal to, despite his excessive drinking, which causes her no end of embarrassment and which ruins his career and life. James Mason is nothing short of perfect as the erring husband; although his part is somewhat unsympathetic, he plays it with such sincerity and realism that he is likeable, and one is touched deeply by his predicament and by his decision to take his life so as not to be a burden on his wife. Other outstanding portrayals are turned in by Charles Bickford, as the understanding studio head, and by Jack Carson, as a vindictive studio publicity chief. Of particular interest to the moviegoers will be the authentic Hollywood backgrounds, with its places of interest and intimate studio shots. The production values are very lavish and are, of course, enhanced by the CinemaScope treatment. In addition to the fine action and expert direction, the script writing, background music, color and photography are first-rate and contribute much to making this picture one of the outstanding entertainments of this or any other season:—

Briefly, the story opens with Judy, a singer with a dance band, saving Mason, a famous movie star, from making a fool of himself when he arrives at a benefit show in a drunken condition and staggers onto the stage. When he sobers up, Mason goes looking for Judy and locates her at a musicians hangout, where he becomes enchanted with her singing. He persuades her to quit the band and promises to get her a screen test. But on the following morning, while half asleep, he is whisked off to a distant location for a sea picture and is unable to communicate with her. Weeks later he locates her in a drab rooming house, down on her luck, and through a series of clever maneuvers brings her to the personal attention of Bickford and induces him to give her a leading role in a musical. The picture establishes her as a new star, and before long she and Mason decide to marry. Carson makes grandiose preparations for wide press coverage of the wedding, but Judy and Mason slip away and are married quietly. This infuriates Carson, who vows to get even with Mason. Shortly after the marriage, Mason, who had been on the downgrade because of his excessive drinking, is dropped by the studio. Unable to get a role elsewhere, he stays home and sulks. He begins drinking heavily again and, on the night that Judy wins an Academy Award, he embarrasses her no end by joining her on the stage in a drunken state. She puts him in a sanitarium for a cure and he emerges a changed man, but when he bumps into Carson who accuses him of living off Judy, he takes to drink again with a vengeance. Jailed for habitual drunkenness, he is rescued by Judy, who decides to give up her career to nurse him back to health. Realizing, however, that he will always be a burden to her, he drowns himself. Judy, heartbroken, goes into seclusion, but her friends encourage

her to resume her career, just as Mason would have wanted her to do.

It was produced by Sidney Luft, and directed by George Cukor, from a screenplay by Moss Hart, based on the screenplay by Dorothy Parker, Alan Campbell and Robert Carson, which in turn was based on a story by William A. Wellman and Mr. Carson. Suitable for all.

**"Woman's World" with Clifton Webb,
June Allyson, Van Heflin, Lauren Bacall,
Fred MacMurray, Arlene Dahl and
Cornel Wilde**

(20th Century-Fox, October; time, 94 min.)

A highly enjoyable comedy-drama, photographed in CinemaScope and color, with prints by Technicolor. Revolving around an automobile manufacturing tycoon who, seeking a successor to his late general manager, brings three of his district managers and their wives to New York for observation, the picture should go over well with all types of audiences, for the story is novel and comical, yet has enough sentiment and drama to keep it from being a complete farce. Moreover, it holds one in suspense to the very end because it is not until then that the lucky man is selected. Until the closing scenes, the spectator is kept guessing as to which of the men will be chosen for the coveted position. What makes the proceedings amusing is the fact that not only the prospects but also their wives are being judged closely by the tycoon—a fact that each is fully aware of.

Interesting characterizations are provided by the contrasting couples. Cornel Wilde is a charming, straightforward chap who speaks his mind, and June Allyson, his wife, is a wholesome young woman who is devoted to her husband and three children and who is willing to accept a promotion for Wilde, although she does not relish the thought of leaving her happy home in Kansas City for the hurly-burly life of New York. Fred MacMurray is depicted as a rather harried man with a burning ambition to become the general manager, while Lauren Bacall, his wife, is shown as a smart and attractive but not very happy woman, for both are on the verge of a separation, the result of her disagreeing with MacMurray's devotion to his work—a devotion that had caused him to neglect his family and had brought him ill health. Van Heflin is shown as a thoughtful and competent young executive who believes in doing a good job and letting the rewards come as they will, whereas Arlene Dahl, his strikingly beautiful wife, believes that he should exert every effort to secure the promotion. All register fine performances, including Clifton Webb, who handles the role of the tycoon in his inimitable pompous fashion but makes the characterization kindly, despite an acid tongue.

In the development of the plot, the three couples spend a week in New York, during which they are put up at an ultra-exclusive hotel and wined and dined in a manner befitting millionaires. June commits any number of minor social errors and constantly says the wrong things, but Wilde realizes that she is just being her natural self and does not lose patience with her. Lauren, though embittered over her husband's ambitions, behaves like a dutiful wife lest she hurt his candidacy. MacMurray appreciates her feelings and finds himself torn between his love for her and his ambition for the promotion. Meanwhile Arlene, in a determined effort to win the promotion for her husband, employs her sexy beauty in an attempt to beguile Webb, much to Heflin's mounting anger. On the evening chosen by Webb to announce his decision, Arlene visits him in his library and, by clear implication, offers herself to him in exchange for Heflin's appointment to the job. The urbane Webb, however, turns her down. Disappointed and furious, she goes to Heflin and scornfully tells him that he had been passed over. He castigates her for interfering and, in their ensuing argument, she reveals that her body had won him every promotion that he has ever had. Angered, he orders her out of his

life immediately. By this move Heflin unknowingly rids himself of what Webb considered to be his only "handicap," and wins the job. This decision leaves the other two candidates happy, for by this time each realized that the responsibilities of general manager could very well affect their married lives.

Worked into the proceedings is an hilarious sequence in which Miss Bacall and Miss Allyson go shopping for clothes in a cut-rate outlet store where all is total confusion and where the women virtually rip the clothes off each other's backs in order to secure a bargain. Not the least of the picture's values are the lush settings. Worthy of particular mention are the breathtaking views of New York City as captured by the CinemaScope camera.

It was produced by Charles Brackett, and directed by Jean Negulesco, from a screenplay by Claude Binyon, Mary Loos and Richard Sale, based on a story by Mona Williams.

Unobjectionable morally.

"The Barefoot Contessa" with Ava Gardner, Humphrey Bogart and Edmond O'Brien

(United Artists, October; time, 128 min.)

Expertly written and directed by Joseph L. Mankiewicz, and finely acted by a competent cast, "The Barefoot Contessa" emerges as a first-rate adult drama, photographed in Technicolor. It should produce highly satisfactory returns at the box-office, not only because of the undeniable drawing power of the stars, but also because its original and intriguing story makes for an absorbing and different entertainment that is sure to create favorable word-of-mouth advertising. In detailing the story of a poor but beautiful Spanish girl who attains movie stardom and avoids the many men who desire her until she finds a true love, only to have it end in tragedy, Mankiewicz has peopled the tale with interesting characterizations that range from a variety of Hollywood personalities to the international society set on the French Riviera, and he has provided them with some of the most realistic dialogue and sardonic humor heard from the screen in many a moon. The story is powerfully dramatic in a number of the situations. Moreover, it is quite frank in its depiction of the desire different men have for the heroine, and it is unusually plain-spoken in a wedding night sequence, where her husband discloses to her that injuries suffered in the war had left him sexually impotent. All this, however, has been handled with such good taste that it is never offensive. Ava Gardner is most effective as the headstrong but sympathetic heroine, and her physical assets make her desirability to men understandable. Humphrey Bogart, as a slipping writer-director who makes a "comeback" with the discovery of Miss Gardner and who becomes her advisor and protector, is ideal in the characterization, as is Edmond O'Brien, as a fast-talking, perspiring press agent. The picture, shot in Italy, has been given impressive production values and fascinating backgrounds. The Technicolor photography is superb. All in all, it is a notable production on every count, with much credit due Mr. Mankiewicz for the highly imaginative twists and directorial touches he has given to his well-written screenplay.

Told in a series of flashbacks while a group of people attend Ava's funeral, the story opens with Bogart working for Warren Stevens, a young but cruel, girl-crazy millionaire, who had decided to produce movies. He had bought a story calling for a glamorous woman, and had hired Bogart to write and direct it. During a "talent-hunting" expedition in Europe, Bogart, Stevens and Edmond O'Brien, a press agent, visit a tawdry Madrid cafe to see Ava dance. Stevens had been tipped off about her beauty and wanted to put her under contract. When she shows a dislike for Stevens and rejects his offer of stardom, the millionaire, determined to have his way, orders Bogart to either deliver her in Rome for a screen test or look for another job. Bogart's straightforwardness impresses Ava and she decides to accept the offer. Bogart, however, through a series of clever

maneuvers, thwarts Stevens' plans to make her his personal property. Her first picture establishes her as a top star and she becomes a world favorite, but she remains aloof from the frustrated Stevens and from other adoring men, hoping to one day find a true and sincere love. A quarrel with Stevens goads Ava into accepting an invitation from Marius Goring, a South American millionaire playboy, to vacation with him on the Riviera. Goring soon discovers that she is untouchable, and when he treats her cruelly one evening she is rescued by Rossano Brazzi, an Italian Count, with whom she truly falls in love. They marry, but on the wedding night he reveals to her that injuries suffered in the war had rendered him physically impotent. Although disappointed she does not lose her love for Brazzi, and in the belief that it would make him happy to have an heir, she becomes pregnant by another man. Brazzi, learning of her infidelity, shoots her dead before she has a chance to explain her purpose.

It is a Figaro production, written and directed by Joseph L. Mankiewicz.

Strictly adult fare.

"This Is My Love" with Linda Darnell, Faith Domergue and Dan Duryea

(RKO, October; time, 91 min.)

An unpleasant and unconvincing domestic drama, the box-office appeal of which will depend chiefly on the drawing power of Linda Darnell's name. Photographed in Pathecolor, the story is most unpalatable, for it centers around a conflict between two sisters, one a faithless wife and the other a jealous "old maid," who vie for the love of a not too honorable man. To add to the disagreeableness of the story, one of the sister's causes the death of the other's crippled husband and puts the blame on the wife. Not one of the characters is sympathetic. Moreover, their constant quarrelling and shouting wear on one's nerves. Another drawback is the fact that there is too much talk and very little action. There is no comedy relief. The photography is good:—

Dan Duryea, paralyzed from the waist down, owns a restaurant, which is operated by Faith Domergue, his wife, and Linda Darnell, her elder sister. Although engaged for three years to Hal Baylor, a boisterous young man, Linda is attracted to Rick Jason, Hal's war-time buddy, whom he brings to the restaurant one evening. Jason makes a play for Linda behind Hal's back, and she responds to his advances. Complications arise when Faith and Jason meet and are attracted to each other. Linda, desperately jealous, feigns loyalty to Duryea and to Faith's two children in a fruitless effort to induce Faith to forget Jason. She drops hints to arouse Duryea's suspicions, causing life in the household to become unbearable. Meanwhile Jason and Baylor have a fight when the latter learns what has been going on behind his back. Linda is happy when Jason calls one evening to take her out, but her happiness vanishes when he asks her to take over at the restaurant so that he could take Faith to the beach. Linda returns home early and is questioned by Duryea. She cleverly plants more seeds of jealousy and brings him to the realization that Faith and Jason were having an affair. Duryea flies into a rage and suffers an attack. Faith arrives home in time to give him an injection, but does not realize that Linda had replaced his usual medicine with a violent poison. When Duryea is found dead the next morning, Faith is arrested for murder after admitting that she had given him the injection. With Faith out of the way, Linda assumes that Jason will now return to her, but when he declares that he will wait forever for Faith she realizes the futility of her love and heads for the police station to confess her guilt.

Hugh Brooke produced it and collaborated on the screenplay with Hagar Wilde, based on the story "Fear Has Black Wings," by Mr. Brooke. Stuart Heisler directed it.

Strictly adult fare.

form, of the technological advancement in motion picture presentation.

On the social side there will be several cocktail parties and exhibitor luncheons, including two luncheons for the ladies—one with a style show and the other with a special tour, and a night-club dinner party and floor show. The convention will come to a close with Allied's "Silver Anniversary" banquet, which will be attended by a number of stars, headed by Esther Williams and Morton Downey.

Exhibitors throughout the country are profoundly disturbed by the selling policies and practices that are making it impossible for them to operate their theatres profitably, and they realize that the time has come for them to take stock of their situations and to seek solutions to their problems. Knowing Allied's reputation for positive action on problems that affect the interest of the independent theatres, and realizing that in unity there is strength, many of them are planning a trek to Milwaukee in answer to Allied's "call to arms."

If you plan to attend the convention, and you certainly should if it is at all possible, you will do well to send in your hotel reservations without delay to Harold Pearson, Reservations Chairman, Allied Theatres of Wisconsin, 1027 W. Wells Street, Milwaukee 3, Wis.

CONDEMNATION AND PRAISE

At its annual convention held last week at the Concord Hotel in Kiamasha Lake, N. Y., the Allied Theatre Owners of New Jersey passed the following resolutions:

"Resolved that the sales policy of Columbia Pictures as laid down by its general sales manager, Abe Montague, be condemned as insufferable and unconscionable.

"That this organization advise its members that before accepting this policy, they carefully consider whether it will allow an equitable profit to the exhibitor.

"That it is the opinion of all exhibitors present, based on years of experience in exhibition, that no picture can be played at terms of 50 per cent of the gross and allow a fair and equitable profit to the exhibitor and, therefore, that all 50 per cent pictures and any distributor who asks 50 per cent of the gross as film rental be condemned.

"That this organization wishes to acknowledge its appreciation to Al Lichtman of 20th Century-Fox and Charles Reagan of MGM for their statements that exhibitors are entitled to an equitable profit in their operation. It is our earnest hope that this basic economic principle of business will soon be recognized and put in practice by all distributors."

ANOTHER READER HAS HIS SAY

Dear Pete:

I read with interest the letter from T. W. Manos of Monessen Amusement Co., Greensburg, Pa., in the September 18 issue of the REPORTS. I don't know how Mr. Manos reached his conclusions with respect to Perspecta Stereophonic Sound. However, in the interest of straight thinking, permit me to point out our Loew Theatre experience with Perspecta. This is based, not on theory, but on day-to-day theatre practice.

We have equipped the entire circuit of Loew theatres for Perspecta and have played several pictures, notably the new wide-screen version of "Gone With the Wind," with the stereophonic system. Our vast audiences have noticed no difference between the quality of stereophonic sound delivered by Perspecta and the quality of stereophonic sound delivered by the magnetic system of reproduction for which we are also equipped. Perspecta sound does offer something new to the patron because it gives the stereophonic effect of movement of sound. It is a simple mechanism, easy for the operators to familiarize themselves with, and is certainly far superior to showing the large screen picture of today on a single track.

Moreover, since M-G-M, Paramount, Warner Brothers and other producers will use Perspecta Sound on all their pictures, we will have more pictures to write off amortization costs on stereophonic sound installations, and we will be able to give our audiences many more stereophonic sound effect pictures throughout the year. —John Murphy, Vice-President, Loew's Theatres, New York, N. Y.

"The Unholy Four" with Paulette Goddard and William Sylvester

(Lippert, Sept. 24; time, 80 min.)

If the name of Paulette Goddard means anything to your box-office, this British-made murder mystery melodrama may be considered a fair attraction. It does not, however, rise above the level of a supporting feature for a double bill, for the story is not strong enough to retain one's interest, or to thrill one. Moreover, the pace is much too slow. There is no comedy relief, and the photography is just fair:—

As a result of being slugged while on a fishing trip with three companions, William Sylvester suffers a loss of memory for a period of three years and stays way from home. He returns home, hoping to find out which one of the three men had slugged him and had left him for dead. Upon his arrival, he finds the three men attending a party at his home. All are surprised to see him, including Paulette Goddard, his wife. Paulette is out on a launch alone most of the evening when one of the three men is murdered. Inspector Russel Napier tries to pin the crime on Sylvester, but is unsuccessful. With both Patrick Holt and Paul Carpenter, the other two men, being likely suspects, Sylvester hopes to induce one of them to reveal himself as the killer. He arranges to be left alone with Paulette, and the two become reconciled. Later Paulette is arrested as the chief suspect, and Alvis Mabber, her social secretary, frames her on manufactured evidence. Immediately afterwards, however, Alvis is found murdered. Although he himself is suspected, Sylvester goes to Carpenter's apartment and, after beating Carpenter unmercifully, compels him to confess that he had made the attempt on his (Sylvester's) life, and that he had killed both Alvis and the other man in an attempt to frame him. It all ends with Paulette and Sylvester in a fond embrace, cleared of suspicion.

It was produced by Michael Carreras, who wrote the screenplay from the novel "Stranger at Home," by George Sanders. It was directed by Terence Fisher.

Adult fare.

HARRISON'S REPORTS

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No. 40

(Partial Index No. 5 — Pages 130 to 156 Inclusive)

Titles of Pictures	Reviewed on Page
Africa Adventure—RKO (64 min.)	154
Black Dakotas, The—Columbia (65 min.)	146
Bounty Hunter, The—Warner Bros. (79 min.)	139
Brigadoon—MGM (108 min.)	130
Bullet is Waiting, A—Columbia (82 min.)	134
Cangaceiro—Columbia (92 min.)	144
Down Three Dark Streets—United Artists (85 min.)	143
Dragnet—Warner Bros. (89 min.)	135
Egyptian, The—20th Century-Fox (140 min.)	138
Four Guns to the Border—Univ.-Int'l (82 min.)	154
High and Dry—Univ.-Int'l (93 min.)	143
Human Jungle, The—Allied Artists (82 min.)	150
Jesse James' Women—United Artists (83 min.)	150
Khyber Patrol—United Artists (71 min.)	135
Little Kidnapper, The—United Artists (93 min.)	134
Naked Alibi—Univ.-Int'l (86 min.)	139
Private Hell 36—Filmakers (81 min.)	142
Rogue Cop—MGM (92 min.)	142
Roogie's Bump—Republic (71 min.)	150
Security Risk—Allied Artists (69 min.)	130
Shanghai Story, The—Republic (90 min.)	154
Shield for Murder—United Artists (81 min.)	143
Sitting Bull—United Artists (105 min.)	146
Suddenly—United Artists (77 min.)	146
Three Hours to Kill—Columbia (77 min.)	146
Tobor the Great—Republic (77 min.)	142
Two Guns and a Badge—Allied Artists (69 min.)	151
White Christmas—Paramount (120 min.)	138

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5424 The Forty Niners—Elliott	May 9
5419 Bowery Boys Meet the Monsters—Gorcey-Hall	June 6
5426 The Desperado—Wayne Morris	June 20
5432 The Weak and the Wicked—British-made	July 18
5409 Return from the Sea—Sterling-Brand	July 25
5417 Security Risk—Ireland-Malone	Aug. 8
5412 Killer Leopard—Johnny Sheffield	Aug. 22
5420 Jungle Gents—Bowery Boys	Sept. 5
5427 Two Guns and a Badge—Wayne Morris	Sept. 12
The Human Jungle—Merrill-Sterling	Sept. 28
Ketchikan—Stevens-Vohs	Oct. 10
Target Earth—Denning-Grey	Oct. 17
Tonight's the Night—Niven-DeCarlo	Oct. 24

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

1953-54

641 The Miami Story—Sullivan-Adler	May
635 Massacre Canyon—Carey-Totter	May
640 The Mad Magician—Price-Murphy	May
633 The Saracen Blade—Montalban-St. John	June

(End of 1953-54 Season)

Beginning of 1954-55 Season

707 Jungle Man-Eaters—Weissmuller	June
714 Black Eagle—reissue	June
707 Indiscretion of An American Wife—Jones-Clift	July
709 Hell Below Zero—Ladd-Tetzel	July
705 The Outlaw Stallion—Carey-Patrick	July
704 The Law vs. Billy The Kid—Brady	Aug.
713 Gunfighters—reissue	Aug.
708 Coroner Creek—reissue	Aug.
704 Pushover—MacMurray-Novak	Aug.
712 A Bullet is Waiting—Simmons-Calhoun	Sept.

721 The Black Dakotas—Merrill-Hendrix	Sept.
702 On The Waterfront—Marlon Brando	Oct.
710 Human Desire—Ford-Grahame-Crawford	Oct.
720 Three Hours to Kill—Andrews-Reed	Oct.
Miss Grant Takes Richmond—reissue	Oct.
701 The Caine Mutiny—all-star	special

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

1953-54

5328 Monster from the Ocean Floor—Kimbell-Wade	May 21
5308 The Cowboy—Documentary	May 28
5327 The Big Chase—Chaney-Langan-Jergens	June 18
5326 Paid to Kill—Dane Clark	June 25
5329 River Beat—Kirk-Bentley	July 16
5330 Terror Ship—William Lundigan	Sept. 3
5323 The Siege—Special cast	Oct. 29

(End of 1953-54 Season)

Beginning of 1954-55 Season

5405 Thunder Pass—Clark-Patrick-Devine	Aug. 20
5404 Silent Raiders—Bartlett-Lyon	Sept. 17
5401 The Unholy Four—Paulette Goddard	Sept. 24
5402 Deedly Game—Bridges-Silva	Oct. 8
5403 A Race for Life—Conte-Aldon	Nov. 5

(Ed. Note: "Life with the Lyons," listed as Sept. 17 release, has been removed from the schedule.)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1953-54

421 Flame and the Flesh—Turner-Angeli	May
427 Prisoner of War—Reagan-Martin	May
424 The Student Prince—Blyth-Purdum (C'Scope)	June
425 Men of the Fighting Lady—Johnson-Pidgeon	June
430 Gone With the Wind—reissue	July
427 Valley of the Kings—Taylor-Parker	July
429 Her Twelve Men—Garson-Ryan	Aug.
426 Seven Brides for Seven Brothers—Powell-Keel (C'Scope)	Aug.

(End of 1953-54 Season)

Beginning of 1954-55 Season

504 Brigadoon—Kelly-Johnson-Charisse (C'Scope)	Sept.
501 Betrayed—Gable-Turner-Mature	Sept.
503 Rogue Cop—Taylor-Leigh	Oct.
502 Beau Brummell—Granger-Taylor	Oct.
505 A Woman's Face—reissue	Oct.
506 Dr. Jekyll and Mr. Hyde—reissue	Oct.
507 Athena—Powell-Reynolds-Purdum	Nov.
510 The Last Time I Saw Paris—Taylor-Johnson-Reed	Nov.
508 Tarzan and the Ape Man—reissue	Nov.
509 Tarzan Escapes—reissue	Nov.
511 Crest of the Wave—Kelly-Richards	Dec.
512 Deep in My Heart—Ferrer-Oberon	Dec.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1953-54

5317 Elephant Walk—Taylor-Andrews	June
5318 Secret of the Incas—Heston-Sumac	June
5325 The Greatest Show on Earth—reissue	July
5319 Knock on Wood—Kaye-Zetterling	July
5320 Living It Up—Martin & Lewis	Aug.
5321 About Mrs. Leslie—Booth-Ryan	Aug.

(End of 1953-54 Season)

Beginning of 1954-55 Season

5401 Rear Window—Stewart-Kelly	Aug.
5402 Sabrina—Hepburn- Holden-Bogart	Sept.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1953-54

- 413 Silver Lode—Payne-Duryea-Scott June
414 Sins of Rome—Foreign-made June
477 The Thing—reissue June
478 Stations West—reissue June
479 Gunga Din—reissue July
480 Lost Patrol—reissue July
501 Susan Slept Here—Powell-Reynolds July

(End of 1953-54 Season)

Beginning of 1954-55 Season

- 551 Hans Christian Andersen—Kaye July
570 Every Girl Should Be Married—reissue Sept.
502 Africa Adventure—Robt Roark Sept.
503 Passion—Wilde-DeCarlo Oct.
This Is My Love—Darnell-Duryea Oct.
Tarzan's Africa Legend—Dordon Scott Nov.
The Americano—Ford-Theiss-Romero Nov.
Jet Pilot—Wayne-Leigh Nov.
Cattle Queen of Montana—Stanwyck-Reagan .. Dec.
Son of Sinbad—Robertson-Forrest Dec.
The Big Rainbow—Russell-Roland Jan.

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5304 Hell's Half Acre—Corey-Keyes June 1
5305 Laughing Anne—Lockwood-Corey July 1
5306 Make Haste to Live—McGuire-McNally ... Aug. 1
5308 The Outcast—Derek-Evans Aug. 15
5307 Johnny Guitar—Crawford-Hayden Aug. 23
5310 Roogie's Bump—Marriott-Warrick Aug. 25
5311 Shanghai Story—Roman-O'Brien Sept. 1
5309 Tobor the Great—Drake-Booth Sept. 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 405 River of No Return—
Monroe-Mitchum (C'Scope) May
413 Three Coins in the Fountain—
Webb-Peters-McGuire (C'Scope) May
404 The Siege at Red River—Johnson-Dru-Boone .. May
414 Princess of the Nile—Paget-Hunter June
415 Demetrius and the Gladiators—
Mature-Hayward (C'Scope) June
408 The Raid—Heflin-Bancroft June
416 Garden of Evil—
Cooper-Hayward-Widmark (C'Scope) July
417 The Gambler from Natchez—Robertson-Paget .. July
418 The Royal Tour of Elizabeth and Philip—
Documentary (C'Scope) July
408 The Raid—Heflin-Bancroft Aug.
419 Broken Lance—Tracy-Widmark (C'Scope) Aug.
420 The Egyptian—
Mature-Simmons-Tierney (C'Scope) Sept.
421 A Woman's World—
Webb-MacMurray-Allyson (C'Scope) Oct.
Adventures of Hajji Baba—
Derek-Stewart (C'Scope) Oct.
422 Carmen Jones—Dandridge-Bailey (C'Scope) ... Oct.
423 Black Widow—Tierney-Heflin (C'Scope) Nov.
Desiree—Brando-Simmons-Mature (C'Scope) .. Nov.
There's No Business Like Show Business—
Monroe-Dailey-Merman-O'Connor (C'Scope) . Dec.
White Feather—Wagner-Moore (C'Scope) Dec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Long Wait—Quinn-Castle-Coburn May
Witness to Murder—Stanwyck-Sanders May
The Yellow Tomahawk—Calhoun-Castle May
Capt. Kidd and the Slave Girl—Dexter-Gabor May
Challenge the Wild—Documentary June
Hobson's Choice—Charles Laughton June
Gog—Egan-Dowling, Marshall June
Man With a Million—Gregory Peck June
Apache—Lancaster-Peters July
Adventures of Robinson Crusoe—O'Herlihy July
The Lawless Rider—Carpenter-Darro July
Return to Treasure Island—Hunter-Addams July
Crossed Swords—Flynn-Lollobrigida Aug.
Down Three Dark Streets—Crawford-Roman Aug.
Malta Story—Alec Guinness Aug.
Victory at Sea—Documentary Aug.

- The Diamond Wizard—O'Keefe-Sheridan Aug.
Jesse James' Women—Castle-Beutel Sept.
Khyber Patrol—Egan-Addams Sept.
The Golden Mistress—Agar-Bowe Sept.
Suddenly—Sinatra-Hayden-Gates Sept.
The Barefoot Contessa—Bogart-Gardner Oct.
Sitting Bull—Robertson-Naish (C'Scope) Oct.
The Little Kidnappers—British-made Oct.
Operation Manhunt—Townes-Aubuchon Oct.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1953-54

- 420 Playgirl—Winters-Sullivan May
421 Fireman Save My Child—Spike Jones May
422 Drums Across the River—Murphy-Gaye June
423 Black Horse Canyon—McCrea-Blanchard June
424 Johnny Dark—Curtis-Laurie July
425 Tanganyika—Heflin-Roman July
426 The Egg and I—reissue July
427 Francis Joins the Wacs—O'Connor-Adams Aug.
428 Magnificent Obsession—Wyman-Hudson Aug.
429 Black Shield of Falworth—Curtis-Leigh
(C'Scope) Sept.
430 Dawn at Socorro—Calhoun-Laurie Sept.
432 The Black Shield of Falworth (2D) Sept.
486 High and Dry—British-made Sept.
431 The Naked Alibi—Hayden-Graham Oct.
(End of 1953-54 Season)

Beginning of 1954-55 Season

- 501 Bengal Brigade—Hudson-Dahl Nov.
502 Four Guns to the Border—Calhoun-Miller Nov.
504 Ricochet Romance—Main-Wills Nov.
Yellow Mountain—Barker-Powers not set
503 West of Zanzibar—English-made not set

Warner Bros. Features

1953-54

(321 W. 44th St., New York 18, N. Y.)

- 327 Dial "M" for Murder (3D)—Milland-Kelly .. May 29
328 Them—Whitmore-Gwenn-Weldon June 19
329 The High and the Mighty—
Wayne-Day (C'Scope) July 3
330 Ring of Fear—Pat O'Brien (C'Scope) July 17
331 King Richard and the Crusaders—
Harrison-Mayo (C'Scope) Aug. 7
332 Duel in the Jungle—Crain-Andrews Aug. 21
(End of 1953-54 Season)

Beginning of 1954-55 Season

- 401 Dragnet—Jack Webb Sept. 4
402 The Bounty Hunter—Scott-Dorn Sept. 25
403 A Star is Born—Garland-Mason (C'Scope) .. Oct. 16

SHORT SUBJECT RELEASE SCHEDULE

1953-54

Columbia—One Reel

- 6956 Skitch Henderson & Orch.—Thrills of Music
(reissue) (10 m.) June 3
6859 Hollywood's Invisible Man—
Screen Snapshots (9 m.) June 10
6504 Fudget's Budget—UPA Cartoon (7 m.) ... June 17
6612 A Cat, A Mouse and a Bell—Favorite
(reissue) (7 m.) June 17
6555 Candid Microphone No. 5 (10 m.) June 24
6613 The Disillusioned Bluebird—Favorite
(reissue) (7 m.) June 24
6809 Diving Cavalcade—Sports (9 m.) June 24
6703 Kangaroo Courting—Mr. Magoo (7 m.) ... July 1
6614 Mr. Moocher—Favorite (reissue) (7 m.) ... July 8
6860 Hollywood Grows Up—
Screen Snapshots (10½ m.) July 15
6615 The Herring Murder Mystery—
Favorite (reissue) (7 m.) July 22
6810 Target Tricksters—Sports (9 m.) Aug. 12
(End of 1953-54 Season)

Beginning of 1954-55 Season

- 7601 Imagination—Favorite (reissue) (8 m.) ... Sept. 2
7501 How Now Boing Boing—
UPA Cartoon (7½ m.) Sept. 9
7951 Ted Weems & Orch.—
Thrills of Music (reissue) (10½ m.) Sept. 9
7801 Argentine Athletes—Sports (10 m.) Sept. 16

7551 Candid Microphone No. 1 (11 m.)Sept. 23
 7851 Hollywood Marches On—Screen Snapshots .Sept. 23
 7602 Red Riding Hood Rides Again—
 Favorite (reissue) (7 m.)Oct. 7
 7852 Hollywood Stars on Parade—
 Screen SnapshotsOct. 21

Columbia—Two Reels **1953-54**

6408 Pals and Gals—3 Stooges (17 m.)June 3
 6416 Two April Fools—Andy Clyde (16½ m.) ..June 17
 6436 Fiddling Around—
 Favorite (reissue) (17½ m.)July 8
 6180 Batman—Serial (15 chapters)July 29
 (End of 1953-54 Season)

Beginning of 1954-55 Season

7401 Knutzy Knights—3 Stooges (17½ m.)Sept. 2
 7999 Autumn in Rome—
 Special (Patti Page) (9 m.)Sept. 2
 7421 His Hotel Sweet—
 Favorite (reissue) (17½ m.)Sept. 16
 7411 The Fire Chaser—Joe BesserSept. 30
 7402 Shot in the Frontier—3 Stooges (16 m.)Oct. 7
 7422 Billie Gets Her Man—
 Favorite (reissue) (17 m.)Oct. 14
 7431 Wedding Belle—Favorite (reissue) (17 m.) .Oct. 21

Metro-Goldwyn-Mayer—One Reel **1953-54**

S-560 Safe at Home—Pete Smith—(8 m.)June 12
 W-543 Sleepytime Squirrel—Cartoon (7 m.)June 19
 K-573 MGM Jubilee—
 Musical (C'Scope) (10 m.)June 25
 W-544 Homesteader Droopy—Cartoon (8 m.)July 10
 W-545 Bird-Brain Bird Dog—Cartoon (7 m.)July 31
 W-546 Baby Butch—Cartoon (7 m.)Aug. 14
 (End of 1953-54 Season)

Beginning of 1954-55 Season

K-674 The Thieving Magpie—
 Musical (C'Scope) (9 m.)Sept. 1
 W-632 Mice Follies—Cartoon (7 m.)Sept. 4
 T-611 Yosemite the Magnificent—
 Traveltalk (reissue) (9 m.)Sept. 11
 W-634 Farm of Tomorrow—Cartoon (7 m.)Sept. 18
 W-636 Neopolitan Mouse—Cartoon (7 m.)Oct. 2
 T-612 Grand Canyon, Pride of Creation—
 Traveltalk (reissue) (9 m.)Oct. 16
 W-661 Cat Fishin'—Cartoon (reissue) (7 m.) ..Oct. 30
 W-638 The Flea Circus—Cartoon (7 m.)Nov. 6
 W-639 Downhearted Duckling—Cartoon (7 m.) .Nov. 13
 T-613 Picturesque Patzcuaro—
 Traveltalk (reissue) (9 m.)Nov. 27
 W-640 Dixieland Droopy—Cartoon (8 m.)Dec. 4

Paramount—One Reel **1953-54**

B13-5 Taxi-Turvy—Popeye (6 m.)June 4
 P13-5 Candy Cabaret—Novelton (7 m.)June 11
 R13-10 Bahamas to Windward—
 Sportlight (9 m.)June 18
 H13-3 Of Mice and Menace—Herman & Katnip
 (7 m.)June 25
 E13-6 Bride and Gloom—Popeye (6 m.)July 2
 M13-6 In Darkest Florida—Topper (10 m.)July 9
 B13-6 Puss'n Boos—Casper (7 m.)July 16
 R13-11 Wild Pets for Play—Sportlight (9 m.) ..July 23
 P13-6 The Oily Bird—Noveltoon (7 m.)July 30
 R13-12 One Hundred Unusual Boys—
 Sportlight (9 m.)Aug. 6
 E13-7 Greek Mythology—Popeye (7 m.)Aug. 13
 K13-6 Touchdown Highlights—
 Pacemaker (10 m.)Aug. 20
 H13-4 Ship-a-Hooey—Herman & Katnip (7 m.) .Aug. 20
 E13-8 Fright to the Finish—Popeye (6 m.)Aug. 27
 (End of 1953-54 Season)

Beginning of 1954-55 Season

S14-1 We're in the Honey—
 Cartoon (reissue) (8 m.)Oct. 1
 S14-2 Butterscotch and Soda—
 Cartoon (reissue) (7 m.)Oct. 1
 S14-3 Sudden Fried Chicken—
 Cartoon (reissue) (8 m.)Oct. 1
 S14-4 The Friendly Ghost—
 Cartoon (reissue) (8 m.)Oct. 1

S14-5 The Bored Cuckoo
 Cartoon (reissue) (8 m.)Oct. 1
 S14-6 Santa's Surprise—
 Cartoon (reissue) (9 m.)Oct. 1
 R14-1 Twin Riding Champs—Sportlight (10 m.) Oct. 1
 A14-1 Speaking of Animals and their Families—
 Headliner (reissue) (9 m.)Oct. 1
 A14-2 Speaking of Animals in a Musical Way—
 Headliner (reissue) (9 m.)Oct. 1
 A14-3 Stork Crazy—
 Headliner (reissue) (10 m.)Oct. 1
 A14-4 The Lonesome Stranger—
 Headliner (reissue) (10 m.)Oct. 1
 A14-5 Calling All Animals—
 Headliner (reissue) (10 m.)Oct. 1
 A14-6 Video Hounds—
 Headliner (reissue) (10 m.)Oct. 1
 K14-1 Drilling for Girls in Texas—
 Pacemaker (9 m.)Oct. 2
 B14-1 Boos and Arrows—Casper (6 m.)Oct. 15
 P14-1 Fido Betta Kappa—NoveltoonOct. 29
 R14-2 Hot & Cold Glides, Slides & Rides—
 SportlightOct. 22

RKO—One Reel **1953-54**

44311 Desert Anglers—Sportscope (8 m.)June 11
 44110 Casey Bats Again—Disney (8 m.)June 18
 44003 The Martins and the Coys—
 Disney (reissue) (8 m.)June 18
 44004 Casey at the Bat—Disney (reissue) (9 m.) .June 18
 44211 Long Time No See—Screenliner (8 m.) ...June 25
 44312 Hot Rod Galahads—Sportscope (8 m.) ...July 9
 44111 Dragon Around—Disney (7 m.)July 16
 44212 Riding the Wind—Screenliner (8 m.)July 23
 44313 Water Ski Marathon—Sportscope (8 m.) .Aug. 6
 44112 Grin and Bear It—Disney (7 m.)Aug. 13
 44005 Little Toot—Disney (reissue) (9 m.)Aug. 13
 44213 The Big Port—Screenliner (9 m.)Aug. 20
 44006 Once Upon a Wintertime—
 Disney (reissue) (9 m.)Sept. 17
 (End of 1953-54 Season)

Beginning of 1954-55 Season

54301 Alaskan Trout—Sportscope (8 m.)Sept. 3
 54201 House of Knowledge—Screenliner (8 m.) Sept. 17
 54302 British Empire Games—
 Sportscope (8 m.)Oct. 1
 54202 Alpine Fortress—ScreenlinerOct. 15
 54303 Canadian Stampede—SportscopeOct. 29
 54203 Just Pets—ScreenlinerNov. 12
 54304 Game Warden—SportscopeNov. 26
 54305 Alley Time—SportscopeDec. 24

RKO—Two Reels

53701 Oh Professor Behave—
 Leon Errol (reissue) (18 m.)Oct. 1
 53201 I Found a Dog—My Pal (reissue) (21 m.) Oct. 8
 53501 Host to a Ghost—
 Edgar Kennedy (reissue) (17 m.)Oct. 8
 53702 When Wife's Away—
 Errol (reissue) (20 m.)Oct. 15
 53401 Sage Brush Serenade—
 Ray Whitley (reissue) (19 m.)Oct. 22
 53502 Noisy Neighbors—
 Kennedy (reissue) (17 m.)Oct. 22
 53703 Cutie on Duty—Errol (reissue) (17 m.) ..Oct. 29
 53503 The Big Beef—Kennedy (reissue) (17 m.) Nov. 5
 53202 Pal's Return—My Pal (reissue) (20 m.) ..Nov. 5
 53704 Twin Husbands—Errol (reissue)Nov. 12
 53402 Redskins & Redheads—
 Ray Whitley (reissue) (18 m.)Nov. 19
 53504 Mind Over Mouse—Kennedy (reissue) ...Nov. 19
 53705 I'll Take Milk—Errol (reissue)Nov. 26
 53505 Brother Knows Best—Kennedy (reissue) ..Dec. 3
 53706 Follow the Blonde—Errol (reissue)Dec. 10
 53101 The Iron Fence—Special (19 m.)Oct. 8
 53506 Home Canning—Kennedy (reissue)Dec. 17

Republic—One Reel

5385 Ireland—This World of Ours (9 m.)Aug. 1

Republic—Two Reels

5481 Man With the Steel Whip—Serial (12 ep.) ..July 19
 5482 Ghost Riders of the West—Serial (12 ep.)
 (formerly "The Phantom Rider")

Twentieth Century-Fox—One Reel

7419 Calypso Cruise—C'Scope (9 m.)	.....June
5417 A Day in June—Terrytoon (reissue) (7 m.)	..June
5418 Pride of the Yard (Percival Sleuthhound)— Terrytoon (7 m.)	.....July
5419 Fisherman's Luck (Gandy Goose)— Terrytoon (reissue) (7 m.)	.....July
6402 Tumult—See It Happen (9 m.)	.....July
3402 Dizzy Diving—Sports (8 m.)	.....July
7418 Piano Encores—CinemaScope (10 m.)	.....July
5420 The Cat's Revenge (Little Roquefort)— Terrytoon (7 m.)	.....Aug.
5421 Ants in Your Pantry— Terrytoon (reissue) (7 m.)	.....Aug.
6403 Isles of Destiny—See It Happen (9 m.)	.....Aug.
7414 Miracle of Stereophonic Sound— Special (C'Scope (11 m.)	.....Aug.
5422 The Reformed Wolf (Mighty Mouse)— Terrytoon (7 m.)	.....Sept.
3403 Sporty Simians—Sports (8 m.)	.....Sept.
5423 A Wicky Wacky Romance— Terrytoon (reissue) (7 m.)	.....Oct.
5424 Blue Plate Symphony— (Heckle & Jeckle) (7 m.)	.....Nov.
5425 A Torrid Toreador— Terrytoon (reissue) (7 m.)	.....Dec.
7412 Stephen Foster Medley—C'Scope	.....not set

Twentieth Century-Fox—Two Reels

7409 A Day Aboard a Jet Carrier— Special (C'Scope) (19 m.)	.....Aug.
7420 Pride of the Nation—C'Scope (12 m.)	.....Sept.
7422 The CinemaScope Parade—Special	.....Oct.
7421 Fabulous Las Vegas—C'Scope	.....Oct.

Universal—One Reel

9385 Talent Scouts—Color Parade (9 m.)	.....June 14
9355 Solid Ivory— Woody Woodpecker (reissue) (7 m.)	...June 28
9328 Hot Rod Hucksters—Cartune (6 m.)	.....July 5
9386 Star Studded Ride—Color Parade (9 m.)	..July 19
9356 Woody the Giant Killer— Woody Woodpecker (reissue) (7 m.)	...July 26
9345 Stallions On Parade— Variety View (10 m.)	.....July 26
9329 Broadway Bow Wows—Cartune (6 m.)	....Aug. 2
9330 Pig in a Pickle—Cartune (6 m.)	.....Aug. 30
9346 Brooklyn Goes to Philadelphia— Variety View (9 m.)	.....Aug. 30
9331 Real Gone Woody—Cartune (6 m.)	.....Sept. 20
9387 Bonus Land—Color Parade (9 m.)	.....Sept. 20
9332 Fine Feathered Frenzy—Cartune (6 m.)	....Oct. 25
9333 Convict Concerto—Cartune (6 m.)	.....Nov. 20

Universal—Two Reels

9307 Coral Cuties—Musical (15 m.)	.....June 21
9202 The Hottest 500—Special (16 m.)	.....June 13
9308 Birth of a Band—Musical (15 m.)	.....July 26
9309 College Capers—Musical (16 m.)	.....Aug. 16
9310 Going Strong—Musical (15 m.)	.....Oct. 11

Vitaphone—One Reel

1953-54

1729 Devil May Hare—Bugs Bunny (7 m.)	.....June 19
1606 When Sports Were King—Variety (10 m.)	..June 19
1719 Muzzle Tough—Merrie Melody (7 m.)	....June 26
1508 Off to the Races—Sports Parade (10 m.)	...June 26
1406 So You Want to Be a Banker— Joe McDoakes (10 m.)	.....July 3
1806 Cavalcade of Dance—Melody Master (10 m.)	..July 3
1311 One Meat Brawl—Hit Parade (reissue) (7 m.)	.....July 10
1720 The Oily American—Merrie Melody (7 m.)	..July 10
1728 Bewitched Bunny—Bugs Bunny (7 m.)	....July 24
1312 Along Came Daffy— Hit Parade (reissue) (7 m.)	.....July 24
1509 G. I. Holiday—Sports Parade (10 m.)	....Aug. 7
1721 Satan's Waitin'—Merrie Melody (7 m.)	....Aug. 7
1313 Mouse Menace— Hit Parade (reissue) (7 m.)	.....Aug. 14
1722 Stop, Look and Hasten— Merrie Melody (7 m.)	.....Aug. 14
1730 Yankee Doodle Bugs—Bugs Bunny (7 m.)	..Aug. 28
1607 Wild Boar Hunt—Variety (10 m.)	.....Aug. 28

(End of 1953-54 Season)

Beginning of 1954-55 Season

2701 Gone Batty—Merrie Melody (7 m.)	.....Sept. 4
2801 Melody of Youth— Melody Master (reissue) (10 m.)	.....Sept. 4
2301 Rhapsody in Rivets— Hit Parade (reissue) (7 m.)	.....Sept. 11
2702 Goo Goo Goliath—Merrie Melody (7 m.)	..Sept. 18
2501 Circus on Ice—Sports Parade (10 m.)	....Sept. 18
2601 This Mechanical Age—Variety (10 m.)	....Oct. 2
2703 By Word of Mouse—Merrie Melody (7 m.)	..Oct. 2
2704 From A to Z-Z-Z—Merrie Melody (7 m.)	..Oct. 16
2302 Inki at the Circus— Hit Parade (reissue) (7 m.)	.....Oct. 16
2802 Skinnay Ennis & Orch.— Melody Master (reissue) (10 m.)	.....Oct. 23
2502 Hatteras Honkers—Sports Parade (10 m.)	..Oct. 23
2401 So You're Taking in a Roomer— Joe McDoakes (10 m.)	.....Oct. 30
2705 Quack Shot—Merrie Melody (7 m.)	.....Oct. 30
2303 Foxy Duckling—Hit Parade (reissue) (7 m.)	..Nov. 6
2723 Lumber Jack-Rabbit—Bugs Bunny (7 m.)	..Nov. 13
2602 Ski Flight—Variety (10 m.)	.....Nov. 13
2304 The Shell-Shocked Egg— Hit Parade (reissue) (7 m.)	.....Nov. 27
2706 My Little Duckaroo—Merrie Melody (7 m.)	..Nov. 27

Vitaphone—Two Reels

1953-54

1011 Frontier Days—Special (17 m.)	.....June 12
1010 Silver Lightning—Special (16 m.)	.....July 17
1106 This Was Yesterday—Featurette	.....July 31
1012 Who's Who in the Zoo—Special	.....Aug. 21

(End of 1953-54 Season)

Beginning of 1954-55 Season

2001 Gay Parisian—Special (reissue) (20 m.)	...Sept. 11
2101 Wells Fargo Days—Featurette (20 m.)	....Sept. 25
2002 In Fourteen Hundred Ninety-two—Special	..Oct. 9
2003 Mariners Ahoy—Special	.....Nov. 6
2102 Camera Hunting—Featurette (reissue)	.....Nov. 20

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

211 Mon. (O)	...Oct. 4
212 Wed. (E)	...Oct. 6
213 Mon. (O)	...Oct. 11
214 Wed. (E)	...Oct. 13
215 Mon. (O)	...Oct. 18
216 Wed. (E)	...Oct. 20
217 Mon. (O)	...Oct. 25
218 Wed. (E)	...Oct. 27
219 Mon. (O)	...Nov. 1
220 Wed. (E)	...Nov. 3
221 Mon. (O)	...Nov. 8
222 Wed. (E)	...Nov. 10
223 Mon. (O)	...Nov. 15
224 Wed. (E)	...Nov. 17
225 Mon. (O)	...Nov. 22

Paramount News

14 Sat. (E)	.....Oct. 2
15 Wed. (O)	.....Oct. 6
16 Sat. (E)	.....Oct. 9
17 Wed. (O)	.....Oct. 13
18 Sat. (E)	.....Oct. 16
19 Wed. (O)	.....Oct. 20
20 Sat. (E)	.....Oct. 23
21 Wed. (O)	.....Oct. 27
22 Sat. (E)	.....Oct. 30
23 Wed. (O)	.....Nov. 3
24 Sat. (E)	.....Nov. 6
25 Wed. (O)	.....Nov. 10
26 Sat. (E)	.....Nov. 13
27 Wed. (O)	.....Nov. 17
28 Sat. (E)	.....Nov. 20

Warner Pathe News

16 Mon. (E)	.....Oct. 4
17 Wed. (O)	.....Oct. 6
18 Mon. (E)	.....Oct. 11
19 Wed. (O)	.....Oct. 13
20 Mon. (E)	.....Oct. 18
21 Wed. (O)	.....Oct. 20
22 Mon. (E)	.....Oct. 25
23 Wed. (O)	.....Oct. 27

24 Mon. (E)	....Nov. 1
25 Wed. (O)	....Nov. 3
26 Mon. (E)	....Nov. 8
27 Wed. (O)	....Nov. 10
28 Mon. (E)	....Nov. 15
29 Wed. (O)	....Nov. 17
30 Mon. (E)	....Nov. 22

Fox Movietone

81 Friday (O)	...Oct. 1
82 Tues. (E)	....Oct. 5
83 Friday (O)	...Oct. 8
84 Tues. (E)	....Oct. 12
85 Friday (O)	...Oct. 15
86 Tues. (E)	....Oct. 19
87 Friday (O)	...Oct. 22
88 Tues. (E)	....Oct. 26
89 Friday (O)	...Oct. 29
90 Tues. (E)	....Nov. 2
91 Friday (O)	...Nov. 5
92 Tues. (E)	....Nov. 9
93 Friday (O)	...Nov. 12
94 Tues. (E)	....Nov. 16
95 Friday (O)	...Nov. 19
96 Tues. (E)	....Nov. 23

Universal News

608 Thurs. (E)	..Sept. 30
609 Tues. (O)	...Oct. 5
610 Thurs. (E)	....Oct. 7
611 Tues. (O)	...Oct. 12
612 Thurs. (E)	....Oct. 14
613 Tues. (O)	...Oct. 19
614 Thurs. (E)	....Oct. 21
615 Tues. (O)	...Oct. 26
616 Thurs. (E)	....Oct. 28
617 Tues. (O)	...Nov. 2
618 Thurs. (E)	....Nov. 4
619 Tues. (O)	...Nov. 9
620 Thurs. (E)Nov. 11
621 Tues. (O)	...Nov. 16
622 Thurs. (E)Nov. 18
623 Tues. (O)	...Nov. 23

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No. 41

A REPLY TO Y. FRANK FREEMAN

Preceding the studio press demonstration of Paramount's horizontal projection method for VistaVision pictures, which is reported elsewhere on these pages, Y. Frank Freeman, Paramount's vice-president in charge of production, made a talk to the invited guests. He spoke extemporaneously and he was very careful as to what he said, in an effort, as he implied, to prevent a misrepresentation by any trade paper representative.

Mr. Freeman's talk was directed more to this writer than to any other present. Although he did not mention any names, he implied that HARRISON'S REPORTS, in the past, had given the wrong interpretation of Paramount's intentions in the marketing of VistaVision. This, the writer will disprove by referring to the very publicity release that was handed to the press representatives at the demonstration.

The next to the last paragraph of this release reads as follows:

"In keeping with Paramount's long-standing policy, this new improvement is being made available to all users of the VistaVision process with no royalty charge and no payment to Paramount." In other words, Paramount is assuming the role of a good Samaritan, claiming that it is giving the industry without charge something for which it could demand the payment of royalties.

I should like to ask Frank Freeman these questions: On the strength of what patent could Paramount charge any royalties? On the camera, which photographs the picture horizontally? It could not, for the simple reason that such a camera was developed by others almost thirty years ago. On horizontal projection? Certainly not, for though such projection has not been used commercially, the development has been in existence for many years. In short, there is nothing about either VistaVision's photographic process or horizontal projection system that is patentable. Yet Paramount, in effect, claims that they could charge royalties, but being good fellows they have foregone their right of demanding such royalties. Unless Frank Freeman can tell us from whom Paramount could collect royalties, his efforts to make the company appear magnanimous in making VistaVision available to the industry is just so much bosh, and certainly comes under the heading of misrepresentation.

Making it appear as if Paramount is denying itself royalty payments is, however, only part of the deceit practiced by the company in trying to build up VistaVision as being something more than the mere photographic technique that it is. Since it first introduced VistaVision to the trade last March, Paramount has utilized publicity releases and other methods that have had the effect of misleading exhibitors into believing that VistaVision was anything from a process like CinemaScope to something like Cinerama, but those exhibitors who have seen the process now know, as this paper has pointed out from the start, that it offers no more than a picture of the conventional type, except that it is somewhat sharper and brighter. And they know also that this improvement is not noticeable enough to make any difference at the box-office.

One example of the deceit employed by Paramount was exposed by this paper in the July 31 issue, under the heading, "Debunking the Bunk." This article had to do with a Paramount publicity release, which stated that, as a result of a "highly successful" demonstration of VistaVision in Tokyo, "all of the Army Motion Picture Service's 1,500 theatres (in the Far East) will be converted for VistaVision presentation." The release further stated that "AMPS chiefs in the Far East have started to equip each theatre with the largest screen they can accommodate in order to present VistaVision."

Aware that the veracity of a Paramount publicity release was open to question, particularly with regard to VistaVision, HARRISON'S REPORTS contacted the AMPS headquarters in Washington, where a spokesman not only flatly denied that the AMPS had decided to equip its theatres for VistaVision as a result of the Tokyo demonstration, but also disclosed that it had only 135 theatres in the Far East and not the 1,500 claimed by Paramount. Moreover, this spokesman revealed that the AMPS theatres were being equipped for CinemaScope, and that the wide screens being installed would enable them to play pictures of all dimensions, including VistaVision. Paramount, of course, tried to create the impression that the Army was wildly enthusiastic over VistaVision, but the claim proved to be just so much bunk, or, if you please, misrepresentation.

Still another example of Paramount's deceit, to which this paper called attention, is the misleading method it employed in an elaborate VistaVision brochure to convince exhibitors that the recommended 1.85 to 1 aspect ratio of VistaVision is far more impressive than the 2.55 to 1 aspect ratio of CinemaScope. In the center pages of this brochure, Paramount showed the same dance scene in aspect ratios of 1.33 to 1, 1.85 to 1 and 2.55 to 1 and asked the exhibitor to compare the size and shape of all three pictures. By devoting a full page to the VistaVision picture and by showing the CinemaScope-type picture on a smaller scale that took up about one-fifth of the opposite page, it made the VistaVision picture appear to be higher and wider. Pretty much the same method was employed in the VistaVision demonstration, which showed a scene with a 2.55 to 1 CinemaScope ratio on a smaller screen area than that used to show the same scene in the VistaVision 1.85 to 1 ratio.

This paper can point to any number of other instances of deceit practiced by Paramount in connection with VistaVision, but those already cited should be enough to prove that the one guilty of misrepresentation is, not HARRISON'S REPORTS, but Paramount itself. If, as Freeman implied, there has been misrepresentation in this paper's reports about Paramount's VistaVision activities, why is it, then, that he has not once endeavored to refute what was said?

PARAMOUNT'S NEW PROJECTION METHOD

On Monday of this week Paramount gave a press demonstration at its Hollywood studio of a new method of projecting VistaVision pictures, designed for use in very large theatres that have screens of from 50 to 100 feet in width.

Using a film that is almost three times the standard size, the method requires the horizontal movement of the film through the projector, contrary to the present standard projection, in which the movement of the film is vertical.

The object of this innovation is to give the picture projected on the screen more sharpness and greater brilliance.

The over-sized positive prints required for this method of projection are printed directly from the VistaVision negative, which in itself is almost three times the conventional 35mm size, and which is obtained by horizontal movement through the camera.

Projection is through a large-frame horizontal projector, several prototypes of which are now being made for Paramount by the Century Projector Corporation, of New York. It is estimated that these horizontal projectors will cost approximately \$2,000 each, with the possibility that mass production methods could bring the cost down to \$1,500.

(continued on back page)

**"Beau Brummell" with Stewart Granger,
Elizabeth Taylor and Peter Ustinov**

(MGM, October; time, 113 min.)

A lavish and entertaining costume drama, photographed in Eastman color, with prints by Technicolor. Set in the days of King George III and revolving around a self-assured man whose ready wit and flair for fashionable clothes makes him the favorite friend of the Prince of Wales, the plot is an adaptation of the Clyde Fitch play, which was first made as a silent picture in 1924, with John Barrymore in the lead. This version, though interesting, is handicapped by the fact that the motivations of the principal character are not clearly defined. Although he is depicted as the Prince's friend and advisor, the audience is left in a quandary as to whether the advice he gives to the Prince is motivated by selfish considerations or by genuine concern for the Prince. Consequently, the spectator is never sure whether or not he is deserving of sympathy. Stewart Granger is very good as Brummell, but he is crowded for acting honors by Peter Ustinov, who does an exceedingly fine job as the befuddled Prince of Wales. Some of the situations involving the deep feelings between the two men, particularly their quarrel and the closing sequence where they become reconciled while Granger lays dying, are powerfully dramatic. Elizabeth Taylor has comparatively little to do as the noblewoman with whom Granger falls in love, but in her case, too, the characterization lacks clarification. All in all, most picture-goers, except perhaps the action fans, should find it interesting:—

Granger, a captain in the Royal Hussars, and a non-conformist at heart, is dismissed from the regiment when he dares to criticize the uniform designed by the Prince himself. Although saddened by the ending of his military career, he is unbending when Elizabeth suggests that he send an apologetic note to the Prince. In due time he wins his way back into favor with the Prince, and his friendship with Ustinov helps him to stave off creditors brought by his lavish mode of living. The Prince in turn wins Granger's respect by defying the Prime Minister (Paul Rogers) and continuing his frowned-upon romance with Rosemary Harris, as suggested by Granger. His close friendship with the Prince makes Granger a noted figure in London society and he and Elizabeth fall in love, but she feels that life with him would be insecure and announces her engagement to James Donald, a lord. When the Prince, desperate over his own romance, decides to renounce his right to the throne, Granger advises him to reveal the madness of his father, George III, and to set himself up as Regent, thus clearing the way for his marriage to Rosemary. At the same time he could then appoint Granger as an earl, as he had promised, thus removing the obstacle of security raised by Elizabeth. The Prime Minister, however, thwarts this plan. Ustinov blames Granger for the failure and they quarrel bitterly. Though they miss each other's friendship, each is too proud to make the first overture toward a reconciliation. Faced with debtor's prison, Granger flees to France and with the passing years becomes penniless and deathly ill. He takes to his deathbed on the day Ustinov, now King George IV, visits France. The King comes to his shabby rooms and effects a reconciliation, enabling Granger to die in complete contentment.

It was produced by Sam Zimbalist, and directed by Curtis Bernhardt, from a screenplay by Karl Tunberg.

Suitable mainly for mature audiences.

**"The Adventures of Haiji Baba" with
John Derek and Elaine Stewart**

(20th Century-Fox, October; time, 94 min.)

The adventure-loving fans who enjoy the Arabian Night type of stories should get good satisfaction out of this Allied Artists' CinemaScope production, which has been photographed in De Luxe color and which is being released through 20th Century-Fox. In addition to combining virile action, romance and comedy, the picture has more than a normal share of exotically and scantily garbed harem beauties to keep one's eyes glued to the screen. And as if the harem beauties are not enough for the spectator to feast his

eyes upon, producer Walter Wanger has further endowed the proceedings by adding an army of hard-riding, sword-wielding, female desert warriors, dressed in costumes that would make a battle with an opposing army of men a decided pleasure. The story itself is one of those far-fetched, wildly melodramatic tales that takes place in the Babylonian days, with the action centering around the exploits of a dashing young adventurer who, as you may have guessed, comes to the aid of a beautiful but haughty princess and wins her for his bride after rescuing her from the clutches of a cruel and designing nobleman. Elaine Stewart makes the most of her physical charms as the princess, and John Derek is every inch the hero while he battles against overwhelming odds. Those who enjoy "escapist" fare and are willing to accept the story for what it is should find it pleasurable. The CinemaScope treatment adds much to the entertainment values:—

Elaine, daughter of the Calif of Ipsahan, wants to marry Paul Picerni, a rival prince, but her father insists that she marry another nobleman, who was his friend and ally. Disguising herself as a boy, Elaine escapes from the palace in an effort to join Picerni. Pursued by the palace guards, she meets up with Derek, a young barber seeking adventure, and persuades him to help her escape in exchange for her emerald ring. They soon outdistance their pursuers and head for a caravan led by Thomas Gomez, a merchant prince and Derek's friend, through whom Derek hoped to deliver Elaine to Picerni. By the time they reach the caravan, however, Derek and Elaine are in love. All goes well until the caravan is attacked and captured by an army of wild-riding Turcoman women, led by Amanda Blake, who is wounded in the battle. Derek's skill quickly relieves her pain and she repays him with love-making. Meanwhile Elaine is recognized by a former handmaiden, whom she had treated cruelly, and Amanda orders that she be handled like a slave. Derek and Elaine are caught trying to escape, and both are sentenced to death by torture, but warriors sent out by Picerni save them in the nick of time and capture the Turcoman women. Picerni, after rewarding Derek at Elaine's insistence, dispatches two men to kill him, but Derek beats them in a fight and escapes. Elaine soon discovers that Picerni's only interest in her was to control Ipsahan through marriage to her. She manages to get word to Derek of her predicament. Disguised as a holy man, he accompanies Gomez's caravan to Picerni's camp and, by releasing the Turcoman women prisoners, obtains their help in wiping out Picerni and his forces, and in rescuing Elaine. It ends with Derek taking Elaine as his bride, his dreams of wealth and beauty realized.

It was produced by Walter Wanger, and directed by Don Weiss, from a screenplay by Richard Collins, as suggested by the novel by James Morier.

Harmless for the family.

**"Fire Over Africa" with Maureen O'Hara,
Macdonald Carey and Binnie Barnes**

(Columbia, no rel. date set; time, 84 min.)

A lively, if exaggerated "cops and robbers" type of melodrama, set against authentic Tangier and Malaga backgrounds and photographed in Technicolor. It should prove acceptable to those who are not too fussy about story values as long as there is plenty of robust action. The story itself is a routine affair about the efforts of secret agents to unmask a Tangier smuggling ring, and the characterizations are too far-fetched to be believable. Maureen O'Hara, for example, is an undercover woman who sets out to trap the smugglers, and her chief suspect is Macdonald Carey, who is a secret agent himself, with the same goal in mind, yet both try to outwit one another and neither becomes aware of the other's identity until toward the finish. Despite the unconvincing plot, however, there is enough zest in the acting and the action to give pretty good satisfaction to indiscriminating audiences:—

Maureen, an American undercover girl, is assigned by a group of international authorities to track down the leader of a dope smuggling ring in Tangiers, but before she can receive her orders her immediate superior is murdered. Moving into the best hotel with an exotic wardrobe, Maureen

attracts the attention of Carey, a tough American who owns a fast boat; Leonard Sachs, a smooth Frenchman; and Harry Lane, a suspicious character. Through Carey, Maureen obtains a job in a cafe owned by Binnie Barnes, and through her learns that Sachs is involved in smuggling. In a series of complicated maneuvers, Sachs, accompanied by Maureen, hires Carey's boat to cross to Malaga and then tries to frame Carey with custom officials to get rid of him. Carey, however, escapes. Meanwhile Lane, in league with Sachs, suspects a double-cross and kills the Frenchman. This enables Maureen to obtain from Sachs' body a vital key to a safe deposit box, which contained the names of all the smugglers. Carey, aware of the key's existence, attempts to take it away from Maureen. She shoots him down, in spite of the fact that she now was in love with him. In the complicated events that follow, Maureen hurries to Binnie for protection only to learn that she is the secret head of the smugglers. Binnie orders Lane to kill Maureen, but he shoots Binnie instead and forces Maureen to accompany him to the beach, where he was to meet the gang at a secret rendezvous. Meanwhile Carey, recovered from the shooting, returns to Tangier where Binnie, dying, tells him of the gang's rendezvous. Revealing himself as a secret agent, Carey, accompanied by the local police, rushes to the beach, where a pitched battle ends with the killing of all the smugglers and the rescue of Maureen.

It was produced by N. J. Frankovich, and directed by Richard Sale, from a screenplay by Robert Westerby.

Family.

"Passion" with Cornel Wilde, Yvonne de Carlo and Lon Chaney

(RKO, October; time, 84 min.)

This is an indifferent outdoor melodrama, mainly because of an ordinary script and equally ordinary direction. One of its chief assets is some beautiful snow-covered mountain scenery, enhanced by the color photography, but it is not enough to compensate for the rather drawn-out tale about a man's efforts to track down the vicious killers of his wife and her family. The characters are never believable in what they do. The title, incidentally, is misleading in that it gives one the impression that it is a sex drama. Actually, there is very little romantic interest. The acting itself is fairly competent, but no one in the cast covers himself with glory. The color process is not identified, but the prints are by Technicolor:—

When Cornel Wilde and his cowboys reach the ranch of John Qualen, he learns that Yvonne de Carlo, whom he had seduced on the cattle drive the year previously, had borne him a son. He learns also that Richard Hale, who claimed ancient rights to Qualen's lands, was taking over the ranches in the area by strong-arm methods. While Wilde goes to town to arrange a church wedding to Yvonne, a band of terrorists employed by Hale and including Lon Chaney and Rudolfo Acosta, attack Qualen's ranch, burn down the house, and kill the old man, his wife and Yvonne. The only one to escape is Yvonne's twin sister (also played by Miss de Carlo), who rides to town for help. She returns with Wilde and finds the place burned to the ground. Both assume that the child, too, had perished in the flames. Actually, however, the tot had been rescued by a passing Indian and his wife. Wilde vows vengeance on the unknown killers, although Raymond Burr, the police chief, warns him not to take the law into his own hands. Although the twin sister had not seen the attackers, she recognizes the gang one night by their voices. Cornering Chaney, Wilde forces him to confess his guilt and to name the other attackers. He then kills Chaney in self-defense but, knowing that he cannot prove it, becomes a fugitive. Meanwhile he proceeds to exterminate the attackers one at a time until only Acosta remains. He trails him up a snow-covered mountain and finally catches him in a half-frozen state, but instead of killing him he delivers him to Burr. Before dying, Acosta admits the killings and involves Hale. Thus Wilde, exonerated for his actions, prepares to face a happy future with the twin sister, now in love with him, and with his child, who had been located.

Benedict Bogeaus produced it, and Alan Dwan directed it, from a story by Beatrice R. Dresher and Josef Leytes, who collaborated on the screenplay with Miguel Padilla. Adults.

"Carmen Jones" with Dorothy Dandridge, Harry Belafonte and Pearl Bailey

(20th Century-Fox, October; time, 105 min.)

This CinemaScope version of "Carmen Jones" is indeed a unique and fascinating adult film entertainment, featuring a highly competent all-Negro cast. Photographed in De Luxe color, the picture is based on the successful Broadway musical show by Oscar Hammerstein II, who in turn based it on Georges Bizet's famed opera, "Carmen," translating that distinguished masterpiece into modern times. Under the skillful handling of producer-director Otto Preminger, it emerges, not only as an artistic treat that is sure to appeal to class audiences because the Bizet score is heard in its original form with modern lyrics, but also as a forceful blend of illicit love, murder, tragedy and some comedy, the kind that should appeal also to those who like their entertainment lusty and loaded with sex. It should be well received in the metropolitan centers, but it is difficult to judge whether or not it will go over in the small-town and neighborhood theatres, or in other situations where there may be resistance to all-Negro casts.

Fine performances are turned in by the entire cast, with those of Dorothy Dandridge and Harry Belafonte particularly outstanding. Miss Dandridge is excellent in the role of the immoral "Carmen Jones." Beautiful and shapely, she gives the characterization all the fiery beauty and wild allure the part demands; the sexiness she imparts to the role will create considerable comment and no doubt will be a potent factor in drawing customers to the box-office. Mr. Belafonte is equally excellent in the part of "Joe." A handsome man with a fine physique, his interpretation of a decent soldier who permits himself to be seduced by the sultry Carmen and who strangles her to death when she leaves him for a champion prizefighter, is one of the finest studies of human disintegration ever seen on the screen. The story is told in straight dramatic terms, and from time to time the different characters, together and alone, sing the different arias of the opera in modernized lyrics that further the story. A highlight among the musical sequences is the one in a night club, where Pearl Bailey sings "Beat Out the Rhythm on the Drums" while the patrons cut loose with some of the "hottest" jive-dancing sessions yet filmed. In most cases the singing voices of the principals have been dubbed, but the synchronization of their lip movements is so perfect that one does not notice the dubbing. The production values, the color and the camera work are first-rate.

Briefly, the story takes place at a parachute factory outside of Jacksonville, where Dorothy, one of the workers, makes a play for Belafonte, a corporal stationed with an army security detail guarding the defense plant. Belafonte, in love with Olga James, pays no attention to Dorothy, but when she is placed under arrest for fighting with another woman employee he finds himself delegated to deliver her to the Jacksonville jail. Using her womanly wiles, she tricks Belafonte into spending the night with her at a cabin, and when he wakes up the next morning he finds her gone. Her escape results in his being sentenced to a term in the stockade, but she sends him a note promising to meet him at a certain night club when he is freed. The thought of meeting her again makes him forget Olga. Meanwhile at the night club, Joe Adams, the heavyweight champ passing through town on the way to Chicago for a match, makes a play for Dorothy and asks her to accompany him, but her passion for Belafonte is so strong that she decides to continue her wait. There is a joyous reunion between Dorothy and Belafonte when he shows up, marred by a fight with his sergeant, who tries to force his attentions on Dorothy. Lest Belafonte be tried for striking a superior, Dorothy persuades him to run away with her to Chicago. There he eludes the military police by hiding out with Dorothy in a miserable rooming house. When they run out of money, Dorothy pawns some jewelry to buy food, but when he voices his suspicions as to how she got the money, she leaves him flat and takes up with Adams. Belafonte tries desperately to make her give up the rich life with Adams but she tells him to forget about her. Tormented beyond reason, he corners her at the fight stadium and strangles her to death just as the military police catch up with him.

Otto Preminger produced and directed it from a screenplay by Harry Kleiner. Adults.

According to a studio release, Paramount will make available to the exhibitors three types of VistaVision release prints: The standard print suitable for playing in any theatre; the "squeeze" print for anamorphic projection; and the large-frame horizontal print suitable for theatres that will be fitted with extra large screens.

Excerpts from several VistaVision features were shown at the demonstration, but the most impressive was a James A. Fitzpatrick short subject, "VistaVision Visits Norway." The photography was superb. It was not only sharp, but also had depth, not the depth of third dimension, but noticeable depth just the same. And the color was exquisite. The footage was shown on a screen 60 feet high and 32 feet wide, and in an aspect ratio of 1.85 to 1.

Although this large-frame horizontal projection appears to improve the sharpness and brilliance of the projected image, it does not, as described in the Paramount publicity release, give the screen "a spectacular, exciting and show-wise 'new look'." Most movie-goers will not, in fact, notice the better quality of the photography unless it is brought to their attention, and even then it will not excite them. The reason, of course, is that the quality of standard photography and projection is so good today that VistaVision, though an improvement, does not offer a vast difference.

Aside from the fact that this new method of projection probably will mean nothing at the box-office, it is doubtful if many of the theatres that could use the system will adopt it, for, in addition to the expense of new projectors, there no doubt will be the expense of changes in the booth. And in view of the fact that these new projection machines cannot be used to project any other types of pictures, their installation, as a practical matter, hardly seems worthwhile.

ALLIED BIDS FOR TOA COOPERATION

Ben Marcus, president of National Allied, has released for publication the following letter, which he sent to Walter Reade, Jr., president of the Theatre Owners of America:

"Dear Walter:

"For many years the different exhibitor groups have held meetings, issued statements to the press, met in conventions, passed resolutions, and then went about their business in a normal course without much relief.

"Until one day Allied, as a last resort, with a 'nothing to lose, everything to gain' attitude, took their story to the Justice Department.

"While it took many years because the wheels of justice grind slowly, we finally were given divorcement.

"I'm not going to discuss the merits or demerits of divorcement because this is not the point of this letter. The point is that by persistent effort and determination, eventually justice prevailed.

"We, and when I say we, I mean all exhibitors regardless of size or affiliation, are today faced with the most critical problem created by men within our industry, who, either due to selfishness and lust for economic supremacy, or due to plain ignorance of the law of economics and good business acumen. But whatever the reason may be, if their policies prevail for another year, both large and small exhibition is doomed to destruction.

"Our board at a meeting at White Sulphur Springs on August 24, 1954, after many tedious hours of hard and earnest deliberation passed a resolution in the form of a Declaration of Emergency. This was brought about mainly due to the realization that the artificial product shortage which automatically results in exorbitant and extortionate film rentals and in a shortage of prints, while it will eventually destroy our entire industry, will at first tend to destroy the exhibitor and it is doing it slowly but progressively. As I said before, when it hits it will hit the big as well as the small exhibitor.

"In this Declaration of Emergency the President of Allied was authorized and directed by the board to appoint an EMERGENCY DEFENSE COMMITTEE or what is now known as the E.D.C. of Allied. This Committee is being charged with the responsibility and duty to formulate plans of action and conduct and recommend to the several units their opinions and recommendations relative to the policies of the different film companies.

"There has been some talk by some members of T.O.A. as well as Allied for possible merger. I assume that this being a year of mergers between many corporations and industrial giants such as (American Motors and Packard-Studebaker), so I presume there was nothing wrong with initiating or

coming up with some talk or discussion of merger between T.O.A. and Allied. Personally, I feel that a merger between our organizations at present is premature and inadvisable, but this I believe would be the proper time due to the common threat which is about to destroy all of us, to possibly start going together and to keep company. This would not only tend over a period of time to prove our compatibility, but such unity of all exhibitor groups is most urgent if we are to avert total annihilation and economic slavery.

"The Declaration of Emergency as set forth by the action of our board at White Sulphur Springs and the creation of an EMERGENCY DEFENSE COMMITTEE is the most effective measure advocated and put into immediate effect by an exhibitor group.

"Now whether we agree or disagree on all four sections of this Declaration of Emergency is not important, but there is enough in any one of these sections for any exhibitor group regardless of its affiliation or how it may be constituted to join forces with Allied, and I invite you and your group of exhibitors to back the action of our board. It was only through unified planning that the exhibitors of America broke the 'Sound Barrier' and as a result the exhibitors and also Twentieth Century-Fox have gained tremendously through this united action.

"As we approach the eve of the National Allied Convention which is scheduled in Milwaukee October 12-14, and your National T.O.A. Convention which is scheduled for November 1, it would give the exhibitors of America a great moral uplift if all exhibitor organizations would declare their unreserved support of the Allied Declaration of Emergency, and I would like to see the present E.D.C. of Allied develop into a UNITED EMERGENCY DEFENSE COMMITTEE to be known as U.E.D.C."

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF HARRISON'S REPORTS, published weekly at New York, N. Y., for October 1, 1954.

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2553.

(signed) AL PICOULT

(Signed)

Managing Editor

Sworn to and subscribed before me this 30th day of September, 1954. Modesto F. Helmsteadt, Notary Public. (My commission expires March 30, 1956.)

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ALLIED APPROVES FILM REGULATION BILL BUT DEFERS ACTION

The important action taken by the National Allied Convention in Milwaukee, at its closing session on Thursday, was the adoption of a resolution approving the draft of the Allied bill for Government regulation of the motion picture industry, and requesting the Allied board of directors to seek passage of the measure, unless, during the three months that will elapse before the next Congress convenes, the board, in its discretion, believes that sufficient relief has been granted by the film companies to make Federal regulation unnecessary. (Details of the Allied bill appear elsewhere on these pages.)

In adopting the resolution, the delegates pledged themselves individually to help secure enactment of the bill in the event the board ultimately decides to introduce it to the next Congress.

The general feeling among the delegates toward Government regulation of the business was one of reluctance to take such a step, but most of them felt that there was no alternative in view of the producer-distributors' failure to ease up on their excessive film rental demands and their imposition of harsh terms and conditions.

Allied's membership is to be congratulated for the sane manner in which it has taken action on the bill for Government regulation of the industry. While it has prepared the ground for Federal supervision of the film companies, it has wisely deferred immediate action on the proposal, thus giving the producer-distributors an ample opportunity to mend their ways and to devise sales policies that will enable the exhibitors as well as themselves to earn a reasonable profit.

No matter how abhorrent the thought of Federal regulation may be to most persons in the industry, the fact remains that the unyielding attitudes of most of the distributors have compelled Allied to look to the Government for relief. And the reforms they seek are necessary if the independent exhibitor is to find it profitable to remain in business.

If the producer-distributors want peace in the industry and self-regulation, it is now up to them to make a sincere and serious effort to adjust the exhibitor grievances. Their attitude over the next few months will tell whether or not the lion and the lamb are to lie down together or whether they will need a chaperon in the person of Uncle Sam.

CONVENTION HIGHLIGHTS

According to a report made at the closing session by S. J. Goldberg, Co-ordinator of the various film clinics held at the convention, the main developments to come out of the seminars were that the majority of the distributors were not giving proper consideration to terms, adjustments and clearance; that MGM and 20th Century-Fox offer the fairest sales policies; and that Columbia, Paramount and Warner Bros. are the biggest offenders in unreasonable dealings with the exhibitors.

Columbia in particular was singled out for strong criticism, not only in the film clinics but also on the convention floor at the Wednesday session, when Abe Montague, the company's general sales manager, telegraphed that legal matters requiring his personal attention prevented him from making a scheduled appearance at the convention. In his wire Montague contended that the Allied committee that

had met with him last August had presented Columbia's position unfairly, and he maintained that Columbia's door was always open to justifiable complaints. A number of speakers contradicted this statement and flatly declared that they would not buy Columbia product until the company's harsh sales policies are modified.

Among the many other highlights were talks by William C. Gehring, 20th-Fox's executive assistant general sales manager, and William F. Rodgers, MGM's former distribution head and now sales consultant to Allied Artists. Both advised the delegates against looking to Government regulation for a solution to their problems, and urged that they continue to negotiate directly with the film companies in an effort to iron out their differences.

The convention's deliberations on other trade subjects will be treated in next week's issue.

MYERS' KEYNOTE ADDRESS

A principal highlight of the Allied Convention in Milwaukee was the keynote address delivered on Tuesday by Abram F. Myers, the organization's board chairman and general counsel.

As can be expected, Mr. Myers had many significant things to say about the accomplishments of Allied in its 25-year history and about the serious problems that are faced by the exhibitors today. He labeled the product shortage as "Enemy No. 1," and pointed out that "all our other difficulties flow directly or indirectly from this basic evil."

Limited space does not permit a full account of all that Mr. Myers had to say in his address, but the following are his remarks in connection with the Allied proposal that the Government regulate the motion picture business as a public utility:

"Now one of the claims that have been made against the proposal is that Government regulation means an end to free enterprise, thereby implying that the motion picture business today is being conducted under that salutary system. The best answer I have seen to that claim was contained in a letter from Harry Arthur in which he said his group in Southern California 'have come to the conclusion that Government regulation . . . would be far superior to the regulation that we are now suffering from by the film companies.'"

"Now let us examine this claim more closely. Free enterprise is based upon the profit system. Without profit there can be no free enterprise. Whoever heard of a system of free enterprise where the profit motive had been snuffed out? Yet the evidence is overwhelming that the film companies are rapidly eliminating all profits from theatre operations or are reducing them to a bare subsistence level. And it has even been suggested that the film companies are entitled to a cut of the concessions receipts, the last refuge of profits in the theatre business.

"Just what kind of free enterprise is it that those who scorn Government regulation would preserve? There is no profitless free enterprise in the books on economics that I have read. Until those who have a practical monopoly of the film business adopt a live and let live policy so that the theatres can earn a profit, I am not going to be disturbed by their cry that their brand of free enterprise is endangered by Government regulation.

(continued on back page)

THE ALLIED BILL

Stripped of necessary legal verbiage, Allied's proposal that the Government regulate the motion picture business, as explained by Abram F. Myers, provides that all persons engaged in licensing films for public exhibition shall file with the Federal Trade Commission fair and reasonable classifications of films and theatres, together with fair and reasonable film rentals for each classification, and before licensing any motion picture to a theatre shall first allocate it to a proper classification.

If twenty-five or more exhibitors challenge the reasonableness (and hence the legality) of the film rental designated for any classification of pictures for any type of theatres, or the allocation of any picture to a particular price category, the FTC may serve a formal complaint on the producer or distributor involved and hold a hearing thereon.

If the FTC shall conclude that the challenged pricing or allocation is unlawful, it shall issue an order specifying the reasonable film rental or allocation to be followed. If during the pendency of any such proceeding the respondent continues to charge the challenged film rental or persists in the challenged allocation, and lower film rentals or allocations are ultimately prescribed by the FTC, exhibitors may sue for the difference between the prices paid and those prescribed, unless the money is voluntarily refunded.

In addition to the provisions for securing fair and reasonable film rentals, the proposal denounces as unlawful and provides for cease and desist orders against certain trade practices that were enjoined in the Paramount Case.

"These provisions," states Mr. Myers, "were drawn with a view to eliminating the glaring loopholes in the consent decrees. Enforcement is lodged with the Federal Trade Commission to relieve the elderly Federal judges assigned to the case of the burden and the antitrust division of its unwelcome duty of enforcing the decrees by means of contempt proceedings."

More specifically, the proposed bill, which is in seven sections, is titled, "A Bill To Regulate Interstate Commerce in Motion Picture Films and for Other Purposes."

Section 1, dealing with "Findings and Declaration of Policy," points out (a) that "the free flow of motion picture films in the channels of commerce have an important bearing on the public education, health, morals and general welfare at all times and are essential to the public safety in time of war and hence are affected with a public use"; (b) that "the motion picture business being an important communications medium as well as a creative art, it is essential to the public interest that it be protected from domination or control by any one branch thereof"; (c) that it is essential to the public interest that motion picture films be made available to all theatres on reasonable terms and conditions to the end that all American wherever located, may have an opportunity to see such pictures; (d) that unfair and oppressive trade practices on the part of the distributors have led to the domination of the theatres' operating policies, with the result that the theatres are compelled to submit to unreasonable terms and conditions of license which, "unless modified, will result in the elimination of many theatres, especially those serving the populace in the residential sections of the cities and in small towns and rural communities"; and (e) that to preserve motion pictures for the use, benefit and enjoyment of the American people, to prevent domination of the theatres by the producers and distributors, and to protect against the unemployment and loss of investment that would result from the forced closing of theatres, it is necessary for the Congress to regulate the leasing, licensing and distribution of motion pictures in commerce as provided in the proposed measure.

Section 2 of the bill concerns itself with the definitions of industry terms, such as clearance, rentals, availability, etc.

Section 3, which deals with the prohibition of excessive film rentals, provides that "it shall be unlawful for any producer or distributor in the course of commerce to demand, charge or receive as compensation for any motion picture licensed for public exhibition in a theatre film rental in an amount greater than the amount which the producer or distributor as theretofore certified to the Agency (FTC) as the maximum film rental for the class of picture and type of theatre involved in the transaction."

It provides also for every producer or distributor to file with the FTC reasonable classifications of the pictures it may offer for license, as well as reasonable classifications of theatres, such as (but without limitation) first run large city, key neighborhood, subsequent run city, first run suburban, first run medium town or city and first run small town. The purpose of this provision is to establish reasonable classifica-

tions of pictures and theatres that will permit a determination of the maximum film rentals filed with the FTC, without the necessity of deciding in every instance the amount of money that a particular theatre should pay for a particular film.

To arrive at reasonable classifications of films and theatres, the bill would permit the producers and distributors to lawfully confer with one another and with representative groups of exhibitors, and it would permit also the FTC to call a trade practice conference with a view to settling by agreement any problems growing out of the determination of reasonable classifications of pictures and theatres, or any other problems growing out of the administration of the Act. Immunity under the antitrust laws is given to the producers and distributors for conferring with one another, except that such immunity shall not extend to cooperation or agreement in fixing film rentals.

The bill recognizes that certain types of pictures are better attractions in some areas than others, and a producer or distributor, with the permission of the FTC, may allocate a particular picture for higher classification in some areas than in others, but it prohibits "systematic or unwarranted territorial discrimination in the allocation of pictures."

In filing maximum film rentals for the several classifications of pictures for each of the several types of theatres, the producer or distributor shall certify that such prices are fair and reasonable, and the maximum film rentals so filed may be stated in terms of flat rentals, percentages of gross receipts or any combination thereof; "provided, however, that when prices are stated in terms other than flat rentals, the producer or distributor shall also file a formula for estimating the money value of the terms so stated based on the producers' or the distributors' experience in dealing with theatres of the designated type over a reasonable period of time; provided, further, that nothing contained in this paragraph shall entitle any exhibitor to pay for a picture the amount estimated by use of such formula instead of the terms provided in the license agreement."

Before classifying a picture, the producer or distributor may, under rules and regulations prescribed by the FTC, arrange for a suitable number of test runs, provided that records of attendance and receipts shall be retained for the information of the FTC or other tribunal of competent jurisdiction in case the picture's classification is thereafter drawn in question.

This section provides also that, "in offering its pictures for license on competitive bidding to two or more theatres which are in substantial competition, a producer or distributor engaged in commerce may be relieved of the prohibition against charging more than the maximum film rentals filed with the Agency only if such competitive bidding is requested in writing by one or more of the exhibitors involved in the bidding and then only under rules and regulations prescribed by the agency to insure fairness in the conduct of the bidding and to prevent discrimination in awarding the pictures."

Section 4, which deals with unfair trade practices, declares the performance by any producer or distributor of any of the following acts to be unlawful: (1) the fixing of admission prices as a condition to licensing a picture; (2) granting any clearance between theatres not in substantial competition; (3) granting or enforcing unreasonable clearance; (4) conditioning the licensing of a picture upon the licensee's taking one or more additional pictures. In cases where a theatre is not in substantial competition with another theatre on the same run, the producer or distributor may license to such an exhibitor as many pictures as they may agree upon, with the exhibitor given the right to reject 20% of the pictures that have not been trade-shown.

This section also designates the Act to be an antitrust law within Section 4 of the Clayton Act, authorizing private actions for triple damages by persons injured in their business or property by reason of anything forbidden by the antitrust laws.

Section 5 proposes that it shall be the duty of the FTC to administer, carry out and enforce the provisions of the Act, and outlines the procedure to be followed with respect to complaints involving alleged unfair trade practices, as well as unfair and unreasonable maximum film rentals and classifications of pictures.

In considering and passing upon the maximum prices for any classification of pictures and upon the allocation of a picture to a particular classification, the bill provides that the FTC shall take into consideration the following as well as any other relevant factors:

"1. The average film rentals or customary terms charged and/or received by the producer or distributor for its several grades of pictures during the past ten years or such less period as the Agency may deem adequate.

"2. The gross income and net profits of the producer or distributor as shown by its annual reports for the past 10 years, or such reports for such less time as it may have been in business, and the producer's or distributor's most recent quarterly or half yearly financial statements.

"3. The average or customary film rentals paid by or terms and conditions exacted from the complaining exhibitors over such period of time as the Agency may require, for pictures of the class in question.

"(4) The gross receipts and net profits of the complaining exhibitors severally for such periods and reported in such form as the Agency may require together with information showing the percentage of such gross receipts paid out for film rentals during the period designated by the Agency."

This section also provides that, three years after the effective date of the Act, the FTC shall submit a report to Congress on the state of the motion picture industry, together with recommendations as to whether the Act should be strengthened or modified, or whether conditions in the industry have so improved that the Act can safely be repealed.

Section 6 deals with enforcement of the Act under provisions of the Federal Trade Commission Act.

Section 7 calls for the Act to become effective six months after its enactment.

"The Bob Mathias Story" with Bob Mathias, Ward Bond and Melba Mathias (Allied Artists, October 24; time, 80 min.)

Only fair. It should appeal chiefly to those who follow and enjoy athletics. The story is not dramatic; it is merely a documentary, designed to extol the athletic accomplishments of Bob Mathias, the young man who twice won Decathlon honors at Olympic games, and who is the idol of Stanford University students and of many who attend other universities. The action is slow. Worked into the proceedings skillfully are many stock shots of the Olympic games, some of which show Mathias scoring his triumphs. The photography is good:—

Urged by Ward Bond, his high school coach at Tulare, California, and encouraged by Howard Petrie, his father, Ann Doran, his mother, Diane Jergens, his sister (and Melba Mathias, his highschool sweetheart, Bob Mathias determines to undertake a rugged athletic training course for the purpose of entering the 1948 Olympic tryouts at Bloomington, N. J., for the Decathlon. He wins the ten-event field test with 7,139 points and is greeted like a hero when he returns to Tulare. To enter Stanford University, Mathias is compelled to make up points at an Eastern prep school and for three years he and Melba have little contact. At Stanford, where Melba, too, is a student, Mathias becomes a football hero, but Melba, peeved at his neglect, at first refuses to date him. Later, however, she relents and they become engaged. This makes Mathias decide to withdraw from the 1952 Olympic games at Helsinki, Finland. But, yielding to pressure, he attends the Finnish Olympiad and wins the Decathlon. He returns to Tulare again a hero, but there trades his track uniform for that of a United States Marine.

William E. Selwyn produced it, and Francis D. Lyon directed it, from a story and screen play by Richard Collins. Family entertainment.

"They Rode West" with Robert Francis, Donna Reed, Phil Carey and May Wynn (Columbia, November; time, 84 min.)

Indifferent! Most picture-goers undoubtedly will find little in it to interest them, by reason of the fact that the characters are merely the automatons of the author; their actions are arbitrary and unbelievable. That every one at an Army post should hate a newly assigned surgeon just because the preceding surgeons had been incompetent just does not make any sense. The only good thing about the picture is the Technicolor photography. There is no comedy relief:—

Arriving at Fort McCulloch, on the frontier, to take over the job of post surgeon, Robert Francis finds every one at the fort hostile to him, because the preceding post surgeons had been drunkards and butchers. He does not improve his popularity when he starts treating the neighboring and hostile Kiowas Indians for malaria, on the ground that they, too, were human beings. Despite the hostility of the others, Donna Reed, the fort commander's flirtatious niece, likes

Francis. Capt. Phil Carey despises Francis for his attentions to the Indians and nicknames him Woodhawk—a bird that turns on its own. Francis' ministrations save the life of Frank de Cova, the Kiowa medicine man, and he saves also the son of May Wynn, a white girl reared by the Indians and married to Eugene Iglesias, the chief's son. Iglesias himself refuses Francis' aid and dies of malaria. On the advice of Francis, the Indians disregard Army orders and leave the reservation to live on higher ground. Carey and a detachment of soldiers are ambushed when they try to stop the Indians, who decide to attack the fort. May informs Francis of the impending attack and he in turn warns Onslow Stevens, the commander, but neither Stevens nor Carey take his advice. The attack comes at the height of a malaria epidemic at the fort, and Donna works day and night aiding Francis. In desperation, Francis goes to the Kiowas to bring about peace. Carey, tracking Francis, sees him pleading with the Indians and shoots Maurice Jara, who was about to kill Francis. By operating successfully on Jara and saving his life, Francis brings an end to the attack on the fort. The Indians, with Steven's permission, then move to higher ground. May goes with them refusing to join the whites.

Lewis J. Rachmil produced it, and Phil Karlson directed it, from a screenplay by DeVallon Scott and Frank Nugent, based upon a story by Leo Katcher.

Family.

"The Sleeping Tiger" with Alexis Smith, Alexander Knox and Dick Bogarde

(Astor, October; time, 89 min.)

A tense and suspenseful adult melodrama that grips one's attention from start to finish. Produced in England, the picture is not only superior to most British-made melodramas brought to this country, but also more saleable, for two of the three principal roles are enacted by well known American players. Although the title leads one to believe that it is a jungle epic, actually it is a psychological crime melodrama with strong triangle overtones, set in present-day London and revolving around the tragic outcome of a kindly psychiatrist's efforts to reform a young and handsome criminal, whom he keeps as a guest in his home and with whom his neglected wife falls madly in love. It is not a pleasant story, but it is different and interesting, and it boasts fine direction and very good performances. The shots of actual London backgrounds, particularly the scenes of frenzied dancing couples in one of London's seamy night clubs, are impressive:—

Alexander Knox, an eminent psychiatrist, overpowers Dick Bogarde when he attempts to hold him up. Rather than hand the young thief over to the police, Knox induces him to become his unwilling house guest for six months on the theory that if he is treated with understanding his outlook on life would change. This arrangement is not particularly pleasing to Alexis Smith, Knox's wife, an attractive woman who was bored by a life in which her husband devotes almost all his time to his work. At first there is a marked antagonism between Alexis and Bogarde. He is ill at ease and she resents his presence, but Knox encourages them to become friendly and before long they become aware of a strong mutual attraction. With Knox away on a lecture tour, they visit a low dancing and drinking place in Soho and in this atmosphere fall violently in love. Later, Bogarde meets up with an old crony and together they rob a jewelry shop. The police find reason to suspect Bogarde's involvement in the robbery, but Knox, determined to let nothing interfere with his experiment, provides Bogarde with an alibi. His confidence is shaken, however, when he catches Bogarde embracing Alexis, presumably against her will. Bogarde and Alexis decide to run away together, but, aware of her desire for material comforts, Bogarde commits another robbery to obtain enough money for their plan. The police suspect him once again, but Knox saves him for a second time with a fake alibi. Knox's understanding attitude has a decided effect on Bogarde, and the young criminal begins to show signs of reformation. Out of regard for Knox, he keeps his distance from Alexis and decides to leave the house. Overwhelmed by her desire, Alexis reveals her love for Bogarde to Knox, and pursues him. She picks him up with her car and, when he refuses to come back to her, recklessly crashes the car down an embankment. Knox, who had been following them, arrives on the scene and finds Bogarde holding Alexis' lifeless form in his arms.

It was produced and directed by Victor Hanbury, from a screenplay by Derek Frye, based on a novel by Maurice Moisewitsch.

Adult fare.

"The real danger to free enterprise in the motion picture business is the growing strength and arrogance of the film companies with their control over the supply of films. Indeed, I cannot see the consistency in sacrificing the lives of young Americans and spending billions of dollars to insure democracy abroad whilst indulging economic despotism at home.

"However, I am sure that you exhibitors want free enterprise, true free enterprise, to flourish as far as it can in this business, and that was what the board had in mind when it directed me to draft a bill to provide 'the minimum amount of regulation necessary . . . to preserve the theatres of the United States for the use and enjoyment of the American people.' In this respect, I believe you will find that the draft conforms to the specifications.

"Now I do not want to burden you with a legal disquisition but a few observations on the law are necessary to a clear understanding of the bill and in order to put in proper perspective some of the arguments that will be used against it.

"For example, the assertion has been made that the motion picture business is not a public utility; therefore, it is not subject to price regulation. This presupposes that public utilities are a closed category to which neither the legislatures nor the courts can add a new member. That is untrue. The State legislatures and the Congress of the United States can regulate any business which they deem to be 'affected with a public interest' or 'affected with a public use.' It is then up to the courts to decide whether the regulation is valid or invalid and there are no precise criteria for such determination.

"In *Nebbia v. People of New York*, 291 U.S. 502, the Supreme Court of the United States upheld price regulation for the milk business by the State of New York. (Incidentally, it was the 'Nine Old Men' and not the 'reorganized' court that handed down this decision. The present court may reasonably be expected to be at least as liberal, if not more so, in passing upon legislation enacted in the public interest.)

"Now listen carefully to the following brief quotation from Mr. Justice Roberts' opinion:

"It is clear that there is no closed class or category of business affected with a public interest, and the function of courts in the application of the Fifth and Fourteenth Amendments is to determine in each case whether circumstances vindicate the challenged regulation as a reasonable exertion of governmental authority or condemn it as arbitrary or discriminatory. . . . The phrase "affected with a public interest" can, in the nature of things, mean no more than that an industry, for adequate reason, is subject to control for the public good. In several of the decisions of this court wherein the expressions "affected with a public interest," and "clothed with a public use" have been brought forward as the criteria of the validity of price control, it has been admitted that they are not susceptible of definition and form an unsatisfactory test of the constitutionality of legislation directed at business practices or prices. These decisions must rest, finally, upon the basis that the requirements of due process were not met because the laws were found arbitrary in their operation and effect. But there can be no doubt that upon proper occasion and by appropriate measures the state may regulate a business in any of its aspects, including the prices to be charged for the products or commodities it sells."

"In view of the *Nebbia* decision only a biased booby would assert dogmatically that film rentals cannot be regulated as proposed in the bill and I am not brash enough to assert unequivocally that such legislation would be sustained. A lawyer is a sorry sight when caught without his precedents and in the present case there are no exact precedents either for or 'fornest' the bill.

"... Obviously such a law would have to be administered by some Government agency and I fear that Congress would be reluctant to set up a new agency merely to administer this one. Therefore, authority to administer the act is vested in the Federal Trade Commission. Although it has never undertaken to regulate prices before, it seems the most

logical of the several departments and agencies to perform this task. . . .

"Some of you may ask—and it is a fair question—since you appear to find fault with the way in which the Department of Justice has handled matters relating to the motion picture business, what makes you think the Federal Trade Commission will do any better? Of course, I don't know that it will, but two circumstances argue for a better performance by the Commission.

"In the first place the bill is so drafted as to permit the distributors in working out classifications of films and theatres to cooperate among themselves and with representative groups of exhibitors, or the Commission may hold a Trade Practice Conference with both distributors and exhibitors present, so as to avoid the errors and weaknesses that crept into the consent decrees which were drafted behind closed doors and without exhibitor participation.

"In the second place, it is harder for the film companies to reach into and control a commission with five members than an Executive Department presided over by a single cabinet officer. Ever since Harlan F. Stone, the last of the great Attorneys General, presided over the Department of Justice, it has been the style to appoint Attorneys General more for their political prominence than for their legal attainments. While an occasional Commissioner may be susceptible to outside influence, political or otherwise, it is reasonable to expect that a majority will take their duties seriously and discharge them according to law.

"There may be among you some with legal training or extraordinary perception who are wondering how in regulating the prices of so varied a product as motion pictures, a fair return to the film companies, as demanded by the Constitution, can be assured. Insisting as we do upon the right of the theatres to earn a profit, we would not have the film companies denied that right by regulation, even if such denial could be accomplished under the Fifth Amendment.

"I have dealt with this problem . . . in what seems to be the only practical way; that is, by measuring the companies' operations over a period of time and not tying them to a particular transaction. It clearly would be impossible for the administrative agency to guarantee the film companies a fair return on every transaction because their costs could not be broken down to so fine a point—certainly not in time to do any good. Here again we are without exact precedents, but comfort may be derived from the regulatory laws that have been upheld for milk, sugar and other industries which also have different grades of products and by-products of varying uses and values. In such cases constitutional requirements have been met by securing to the producers a fair return on their over-all business, even though some of the low-grade products may be sold at a loss.

"Finally I am sure you all have heard the bleat that Government regulation of film rentals necessarily carries with it regulation of admission prices. Two trade publications not notable for their friendship to Allied could find little space for our Convention publicity. But they have ample space in which to attack Government regulation and to imply that Allied is leading the exhibitors into a trap that includes regulation of their business also. However, their voluntary or inspired mission to terrify the exhibitors has fallen flat because such regulation would have to yield a fair return in order to be valid and a fair return sounds pretty good to the profitless exhibitors of today.

"I have made no provision in the draft for the regulation of admission prices or other details of the theatre business for two reasons: First, I do not believe the theatres are engaged in interstate commerce so as to be subject to regulation by Congress. The theatres ship nothing in such commerce and, like the ball clubs who have been carved out of the Sherman Law by the Supreme Court, their business consists merely of presenting local exhibitions for the entertainment of the public.

"Secondly, the theatres are not exerting monopolistic powers or committing any acts which require that they be regulated in the public interest. . . ."

HARRISON'S REPORTS

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ORGANIZED EXHIBITORS JOIN FORCES TO BLOCK SUBSCRIPTION TV

A virtual declaration of war against pay-as-you-see subscription television was issued this week by organized exhibition, with the announcement that a group of exhibitor leaders, representing approximately 95 per cent of the organized exhibitors in the country, had met in Chicago on October 15 and had formed a joint "Committee on Toll TV," under the co-chairmanship of Alfred Starr, of the Theatre Owners of America, and Trueman T. Rembusch, of National Allied. Both men are former presidents of their respective organizations.

According to the joint announcement issued by Starr and Rembusch, the October 15 meeting was a follow-up to a "hush-hush" meeting called by National Allied's TV Committee on September 13, also in Chicago. At that meeting, the different exhibitor association representatives attending unanimously agreed that a joint committee on toll TV should be formed but that action had to be deferred until all could report back to their respective organizations for instructions concerning the attitude of each organization toward participation in the endeavor.

Within three weeks, Rembusch, serving as temporary chairman of the group, received communications from the representatives who had attended the first meeting, advising that it was their desire to participate in the formation and operation of a committee that would concern itself with subscription TV.

The October 15 meeting was then arranged, and the first order of business was the setting up of officer machinery to direct the new group's efforts. In addition to the election of Starr and Rembusch as co-chairmen, other officers elected include, Philip Harling, of the New York Metropolitan Motion Picture Theatres Association, as treasurer, and James Arthur, of the Southern California Theatre Owners Association, as secretary.

Abram F. Myers, Allied general counsel, and Serman Levy, TOA's general counsel, along with Harling and Arthur, were chosen to serve the group as a legal advisory committee.

In addition to those already mentioned, others at the meeting included George Kerasotes, vice-president of the United Theatre Owners of Illinois, a TOA unit; Julius Gordon, of the Texas Drive-In Theatres Association; Sol Strausberg, vice-president of the MMPTA; William Nameson, representing the Independent Theatre Owners Association of New York; George Gaughan, TOA field representative; and Ralph McClanahan, president of the Kentucky Theatre Owners Association.

That the committee plans to enlist the aid of outside support in the campaign against subscription TV is indicated in a statement by Starr and Rembusch "that the organization of the joint committee on toll TV was not limited to members of the motion picture industry; that all groups interested in preserving free home television for the American people would be invited to become members of the committee."

Needless to say, those associated with the three subscription TV systems that have thus far been developed, namely, Phonevision, Subscriber-Vision and Telemeter, in which Paramount is the majority stockholder, reacted bitterly to this exhibitor action and assailed the move from every possible angle.

The feelings of the exhibitors, however, were summed up this week by George Kerasotes who, speaking before a regional meeting of his association and reporting his attendance at the Chicago meeting, declared that "coin-in-the-slot TV, as currently proposed by the petitions pending before the Federal Communications Commission, is a very real and ominous threat to our business of motion picture exhibition."

Kerasotes added that "the applications before the FCC for permission to operate subscription television through the medium of UHF TV stations is a new menace to exhibition, because it will permit the stations to telecast first-run movies and to collect a charge through the medium of a coin-operated decoder attachment on TV sets. This will create a new communications monopoly in the hands of a few stations, most of which already are owned by individuals or firms that already control the radio and newspaper outlets in their community. Such a monopoly most assuredly would soon put motion pictures under the supervision of the Federal government."

Just what kind of program the new committee will follow in the battle against authorization of air channels for use by subscription TV has not yet been revealed, but if and when the FCC holds public hearings on the matter the proponents of toll TV systems may be certain that they will find themselves up against very formidable opposition, not only from organized exhibition, but also from many other business groups whose interests would be affected by a decline in theatre attendance.

MORE ON THE REPORT OF ALLIED'S FILM CLINICS

As pointed out briefly in last week's issue, a principal highlight of the Allied convention in Milwaukee was the report made at the closing session by S. J. Goldberg, co-ordinator of the convention's film clinics, citing MGM and 20th Century-Fox as the companies

(continued on back page)

**"Phffft" with Judy Holliday, Jack Lemmon,
Jack Carson and Kim Novak**

(Columbia, no rel. date set; time, 91 min.)

A very good comedy. It is a breezy type of entertainment that seems best suited for sophisticated audiences, yet the action is funny enough to give it wide appeal. It is a sort of bedroom farce, centering around the zany antics of a divorced couple immediately after they break their marital ties. The comedy keeps one laughing from start to finish and is provoked by clever dialogue as well as by the amusing happenings. As the divorced couple who found married life boring but who find their freedom even worse, Judy Holliday and Jack Lemmon are tops; it is to their credit as well as the credit of director Mark Robson that the basically thin story is made entertaining. Worthy of mention are the amusing performances turned in by Jack Carson, as a philandering bachelor, and by Kim Novak, as an equally philandering blonde. There are sex implications in many of the situations, but these have been handled delicately and are not offensive. The photography is fine, and so are the settings:—

When their happy marriage degenerates into constant bickering, Judy blames the failure on Carson, Lemmon's pal, while Lemmon puts the blame on Luella Gear, Judy's mother. Whatever the cause, they agree to divorce. Judy obtains her decree in Reno, after which she takes up residence in the Westport house she and Lemmon had shared. Meanwhile, Lemmon moves into Carson's bachelor apartment. Unable to find happiness in her writing career, Judy decides to study French to prepare herself for a role in world politics. Lemmon, in turn, is persuaded by Carson to go out on a date with Kim Novak, a voluptuous blonde. Neither Judy nor Lemmon, however, find satisfaction in their new-found freedom. When her mother advises her to get a new love interest, Judy tries to become absorbed in Donald Curtis, a hammy TV actor, but she loses interest in him on their first date. Lemmon experiences the same negative result with Kim. Mother convinces Judy that a new wardrobe and an intriguing male will cure her loneliness, while Carson convinces Lemmon that his problems can be solved by growing a mustache, acquiring new clothes and buying a foreign sports car. Judy follows her mother's advice and makes a play for Carson by inviting him to her house. Lemmon in turn makes a fresh attempt to conquer Kim. But when he learns that Carson has a date with Judy, he leaves Kim flat and rushes at breakneck speed to Westport to "murder" him. By the time he arrives, he finds that she had gotten rid of Carson and overhears her telling her mother that she really loved him only. Overjoyed, he rushes into Judy's arms and effects a reconciliation.

It was produced by Fred Kohlmar, and directed by Mark Robson, from a story and screen play by George Axelrod. Unobjectionable morally.

**"The Lawless Rider" with John Carpenter,
Frankie Darro and Douglas Dumbrille**

(United Artists, July; time, 62 min.)

"The Lawless Rider" is mediocre program fare even for the dyed-in-the-wool western fans. The picture is not only handicapped by a tangled, confused story line, but also by choppy editing, poor direction and amateurish acting. All in all, it offers little on which the movie-goer can fasten his attention. Even the production values are below par:—

When Loma County is terrorized by the constant raids of a band of outlaws, John Carpenter, a deputy marshal, finds it necessary to hand in his badge in order to return to his own ranch to fight off cattle thieves. He does this despite the pleas of Douglas Dumbrille, the sole U. S. Marshal in the district. The outlaw band is headed secretly by Kenne Duncan, whose main objective was to obtain sole ownership of a huge ranch owned by Rose Bascom and Frankie Darro, her brother. Duncan had persuaded Darro to sell his share of the ranch to him by promising him great wealth and permitting him to become nominal head of the outlaws. Rose refuses to sell, and she appeals to Carpenter to help her com-

bat the gang. Disguising himself as a notorious gunman who had been hired by Duncan, Carpenter gets himself accepted as one of the gang. Complications arise, however, when the real gunman makes an appearance and confronts Carpenter. A gun battle between the two ends with Carpenter killing the gunman before he can be exposed by him. To make up for the losses caused by the cattle thieves, Rose decides to put on a show to raise some money. A free-for-all results when Duncan attempts to break up the show, and during the battle Carpenter's true identity is revealed. Duncan orders his gang into the fight to get Carpenter, but, with the aid of his friends and deputies, Carpenter manages to subdue the outlaws. Darro loses his life in the fight, and Duncan attempts to escape by throwing a stick of dynamite at Carpenter. But Carpenter tosses it right back, and the resulting explosion finishes Duncan.

It was written and produced by John Carpenter, and directed by Yakima Canutt.

Harmless for the family.

**"The Black Knight" with Alan Ladd
and Patricia Medina**

(Columbia, November; time, 85 min.)

Produced in England and photographed in Technicolor, "The Black Knight" offers still another romantic tale of medieval adventure in the days of King Arthur and the Knights of the Round Table. It is a fair enough "escapist" entertainment of its kind, with plenty of swordplay and the usual heroics as the hero goes about the business of proving his own courage and at the same time foiling the treacherous schemes of King Arthur's enemies. Its value at the box-office, however, will depend on Alan Ladd's drawing power and on whether or not your patrons have had their fill of this type of pictures during the past year. The production values are impressive, the color photography is of the best, and the direction and acting are competent. These attributes, however, cannot cover up the fact that the picture as a whole offers little that is either novel or different from similar pictures that are now making the rounds:—

Alan Ladd, a young swordmaker in the employ of the Earl and Countess of Yoenil (Harry Andrews and Pauline Jameson) is in love with Patricia Medina, their daughter, but cannot marry her because he is a commoner. One evening a horde of "Vikings" raid the castle, injuring the Earl and killing the Countess. Ladd pursues the invaders, and Patricia, watching him ride away, believes him to be a coward. He follows the leaders, Peter Cushing, a villainous nobleman, and Bill Brandon, his servant, to Camelot Castle, where King Arthur (Anthony Bushell) was holding a banquet. Forcing his way into the castle, Ladd informs the King of the raid and accuses Cushing and Brandon. They laugh at the charges and Ladd is unable to prove them, but the King grants Ladd an opportunity to train for armed combat so as to avenge his master. Although all believe that the "Vikings" were responsible for the raids, actually they were Cushing's men disguised as Vikings. Cushing, in league with King Mark of Cornwall (Patrick Troughton) was plotting to overthrow King Arthur. Ladd finds a friend in Andre Morell, a kindly nobleman, who teaches him the art of armored conflict, and in due time he disguises himself as The Black Knight and sets out to obtain proof of the dastardly deed committed against his master. In the complicated events that follow, Ladd learns of the plot to overthrow King Arthur, and as The Black Knight he carries on a virtual one-man campaign to defeat the different moves made by Cushing and King Mark. To combat the mysterious Black Knight, Cushing convinces King Arthur that he is a menace and must be found and put to death. Ladd then reveals himself to the King as the Black Knight and tells him of Cushing's treachery. But the King does not give him an opportunity to prove his words and has him thrown in a dungeon. Patricia, now aware of Ladd's courage, manages to set him free. Once free, Ladd heroically foils a plot by Cushing and King Mark to storm King Arthur's court and to destroy the power of the Christian faith. With both King Mark and Cushing slain, King Arthur knights Ladd for his deeds of honor and, as an added boon, grants him the hand of Patricia.

It is a Warwick production, produced by Irving Allen and Albert R. Broccoli, and directed by Tay Garnett, from a story and screenplay by Alec Coppel.

Family.

"Ricochet Romance" with Marjorie Main and Chill Wills

(Univ.-Int'l, November; time, 80 min.)

This slapstick comedy is so mediocre that it is doubtful if even the most indiscriminating movie-goers will find it amusing. What passes for a story is completely nonsensical and silly to the point of annoyance. Every cliché in the book — from pies-in-the-face to paint pots that are dumped on one's head — has been resorted to in a vain attempt to provoke laughter, but all of it is so forced that the net result is boredom. At best, the picture deserves no better spot than the lower half of a mid-week double bill in secondary situations, and even for this purpose its running time of 80 minutes is much too long. The direction and acting are inept, and so is the dialogue.

What there is in the way of a story has Chill Wills, owner of a resort ranch, more concerned with learning how to do magic tricks than with the operation of the ranch. As a result, it is almost impossible to keep any help, let alone the guests. When his latest group of guests threaten to depart after one of his magic tricks backfires and provokes the cook into quitting, matters are taken in hand by Gonzales. Gonzales and Arthur Bedoya, his two Mexican handymen. They find a new cook in the person of Marjorie Main, and her culinary skill soothes the guests, especially Rudy Vallee, a stingy millionaire. Complications arise, however, when the boys hire Benay Venuta as a waitress. A flashy blonde, the conniving Benay sets her cap for Wills and his ranch, and he in turn falls for her wiles. The rest of the plot deals with the efforts put forth by the two Mexican handymen to discourage Wills from marrying Benay, but everything they do turns out to her advantage. Things look pretty black for Wills until Miss Main puts into action a plan in which she successfully induces Benay to shift her interest to Vallee and helps her elope with him, thus saving Wills from his folly. Worked into the plot also is Miss Main's straightening out the romantic troubles between Judith Ames, as Wills' daughter, and Darryl Hickman, as a young neighbor.

It was produced by Robert Arthur and Richard Wilson, and directed by Charles Lamont, from a story and screenplay by Kay Leonard. Family.

"The Golden Mistress" with John Agar and Rosemarie Bowe

(United Artists, September; time, 82 min.)

This is an odd but interesting kind of melodrama, revolving around a search for a lost treasure in Haiti. Though the story is contrived, it has been so well directed and acted that one is made to believe as if it is a real Haitian legend. Voodooism as practiced by the natives of Haiti backgrounds the plot, and so does fatalism. Photographed in color, with prints by Technicolor, the picture was shot entirely in Haiti, and the color adds considerable charm to the scenery. Although it is an odd picture, no exhibitor should have any misgivings about booking it, for it is so well done that all who see it will find it fascinating. John Agar is competent as the stalwart hero of the piece, and so is Rosemarie Bowe, as the heroine. Her physical charms, incidentally, are a definite asset:—

Agar, a treasure hunter in Haiti, is about to lose his boat for non-payment of bills when he is approached by Rosemarie with a message from Abner Biberman, her father, who wanted to hire both Agar and his boat to search for the treasure of the "untamed." Agar laughingly tells Rosemarie that the treasure is nothing more than a fable, and he tosses her overboard when she becomes insolent. She retaliates by having him jailed for assault. Having stolen from a sacred voodoo ceremony an idol, which he believed would lead him to the treasure, Biberman decides to see Agar himself, but Pierre Blain, a high priest who had seen Biberman steal the idol, pursues him and forces him to leave Port-au-Prince in haste. Biberman arranges for Rosemarie to show the idol to Agar, and upon seeing it Agar agrees to go with her to San Marc to meet her father. The meeting proves to be a rendezvous with death when Biberman falls off a cliff, a vic-

tim of voodoo vengeance. Agar decides to take the idol to Andre Narcisse, a high priest in the fishing village of Lely. Because Agar had rescued his son from a shark, Narcisse reveals that the idol was one of twin idols to hold the clue to the treasure, the other half having been hidden in the ruins of Christofe's palace at San Souci. Accompanied by the priest, Agar and Rosemarie go to San Souci and find the other half of the idol, which gives them the island location of the treasure, but before they can depart the priest dies from a snake bite, another victim of voodoo vengeance. Agar and Rosemarie find the island after much adventure on the high seas, and discover the treasure in a sacred burial lake in the form of small golden skeletons studded with rare jewels. They make several dives and bring up much of the treasure only to be captured by the island's natives. When the natives set fire to Agar's aqualung, the resulting explosion frightens them off. This gives Agar and Rosemarie a chance to escape, and they gladly abandon the treasure for the more practical lure of their love.

It was produced by Richard Kay and Harry Rybnick, and directed by Joel Judge, from a screenplay by Lew Hewitt and Mr. Judge. Unobjectionable morally.

"Bengal Brigade" with Rock Hudson and Arlene Dahl

(Univ.-Int'l, November; time, 87 min.)

A stereotyped but nevertheless acceptable action melodrama, photographed in Technicolor. Set in 1856 and centering around a native rebellion against British rule in India, the story, though contrived, holds one's interest fairly well, mainly the result of expert direction and good acting. There is considerable intrigue in the action, and several of the situations are quite exciting, but there are many moments when the pace is too slow. Rock Hudson is good as the British captain who resigns from the Army when he is unjustly disciplined for disobeying orders, but who assumes the guise of a traitor to heroically put down the rebellion. The color photography is exceptionally fine. As a matter of fact, had the story been up to the level of the direction and photography, the picture would have turned out to be highly satisfactory:—

When Sepoy troops from a brigade in the Bengal Army are caught in a trap during a battle with Hindu rebels, Hudson, disobeying the orders of Torin Thatcher, his commanding officer, comes to their rescue with a relief column before they can be slaughtered. Hudson is court-martialed, despite his successful action and, due to the lies of Dan O'Herlihy, a cowardly brother officer, is convicted. Although he is let off with a light sentence, Hudson, considering himself disgraced, resigns from the Army and informs Arlene Dahl, Thatcher's daughter, that their romance is ended. He then devotes his time to hunting big game and, while he is so engaged, learns that the natives, under the leadership of Arnold Moss, a Rajah, are about to revolt. The Rajah offers Hudson a high rebel post, and he pretends to accept the offer in order to be in a position to warn the British. But when the Rajah learns of the contemplated doublecross, he plots to have Hudson killed. Wounded seriously in the attempted assassination, Hudson is saved by Ursula Theiss, a native girl, who had fallen in love with him. When the revolt gets started, Hudson, despite his wounds, makes his way to Thatcher's headquarters. He finds the place in ruins, with many of the men slaughtered. He catches up with Arlene and Thatcher, who had escaped, but all are captured by the Rajah's men and taken to his palace. Just as they are about to be shot, Michael Ansara, a Hindu who had been Hudson's former sergeant, comes to their aid. Rallying the loyal Sepoy forces around him, Hudson leads a fierce attack against the rebels and finishes off the Rajah. O'Herlihy sacrifices his life to save the others. When Hudson takes Arlene into his arms, Ursula realizes that her love is hopeless and she disappears in the jungle to live among her own people.

It was produced by Ted Richmond, and directed by Laslo Benedek, from a screen play by Richard Alan Simmons, based on the novel by Hall Hunter.

Family.

that have the fairest sales policies, and Columbia, Paramount and Warner Bros. as the biggest offenders in unreasonable dealings with the exhibitors.

The highlights of the report on each company were as follows:

20th Century-Fox: Complaints were voiced that there was a breakdown in communications between the New York home office and the branches, with the result that the branch managers are unduly delayed in receiving official word of the policies set by Al Lichtman, the company's director of distribution. The report charged that, as a result of such delays, many theatres grossing over \$1,000 per week could not buy the company's CinemaScope pictures on a flat rental basis, as announced by Lichtman. The exhibitors, however, confirmed that the branch managers were putting the policy into effect. They confirmed also that 20th-Fox permitted them to play several pictures on a "terms later" basis to see what the pictures could earn, and that the company was very fair in setting the terms after the picture had been played. The company was commended also for working out its availabilities better than any other company. There was some criticism, however, of the terms asked for its CinemaScope short subjects.

MGM: This firm was cited in the clinics as about the fairest company in most territories, except in towns with a population of 20,000 and under. In such situations the exhibitors complained that the company is disposed to place inferior pictures in higher brackets, and that they find it difficult to obtain adjustments. Some complaints were voiced that the company was employing the "no-print gag" to alter clearances and availabilities.

Universal: The report charged this company with showing less adherence to a national policy than any other company, with different deals reported in different territories. Most of the complaints came from the Memphis, Des Moines and Omaha areas.

Paramount: This company was castigated for showing "utter disregard" for the problems of all exhibitors, particularly the small ones, with numerous complaints registered from almost every territory that the company, beginning with "Sabrina," is demanding a 25% increase in flat rental terms and a 40% floor on percentage deals.

Warner Bros.: It was the consensus of opinion that, next to Columbia, Warner Bros. "is the most unpopular company." Most of the complaints charged that it was difficult to make deals with the company and that it was almost impossible to obtain adjustments, particularly with regard to the drive-in theatres. Strong resistance was reported to the terms being demanded for the company's CinemaScope productions and for "Dagnet."

Columbia: The report charged Columbia deals with being "so oppressive" that "many theatres have not bought Columbia product for some time." It was stated also that "From Here to Eternity" has been adjusted to 35% on later availabilities, and that "Caine Mutiny" has been sold for 35% in some spots.

No report was made on other companies.

In line with the report to come out of the Allied film clinics, it is interesting to note that at a meeting held this Monday in Peoria, Ill., by the United Theatre Owners of Illinois, a TOA unit, the exhibitors present voiced approval of the announced policies of 20th Century-Fox and MGM of giving more consideration to the problems of the smaller theatre

owners. Many were critical, however, of Warners' 50% demands for "High and Mighty" and "Dagnet," and of Paramount's policy of asking 40% to a low split, then 66⅔% "without regard as to whether the exhibitor made a profit."

"Three Ring Circus" with Dean Martin, Jerry Lewis and Joanne Dru

(Paramount, December; time, 110 min.)

Photographed in VistaVision and Technicolor, "Three Ring Circus" undoubtedly is one of the best comedies Hal Wallis has thus far produced with Martin and Lewis. Laughter is provoked all the way through, some of it being quite hilarious. In addition, it has some nice touches of human interest. The picture should appeal to children of all ages — from six to sixty. And because of the circus background, it should attract also the parents, who would not want their children to miss it. The animal acts enliven the comedy, and the act with the monkey should make the youngsters howl with glee. The color photography is beautiful:—

Upon being discharged from the service, Jerry Lewis, accompanied by Dean Martin, his war buddy, heads for a circus to become a lion tamer. Jerry is not interested in lion-taming, but the circus had promised to let him become a clown at the first opportunity. Wallace Ford, the circus manager, looks upon Jerry with misgivings when he reports for work. Meanwhile Joanne Dru, the circus' owner, hires Dean, too, as a roustabout. While Jerry has his troubles being taught lion-taming by Sig Ruman, Dean plays up to Zsa Zsa Gabor, the star trapeze performer, who is attracted to him. Zsa Zsa uses her influence with Joanne to obtain a better job for him. One night Jerry is given a chance to substitute for an ill clown. During the act, he gets a few laughs, much to the annoyance of Gene Sheldon, the star clown. In due time Joanne finds herself in love with Dean but has reason to resent his attitude. She is even more resentful when Zsa Zsa practically compels her to permit Dean to set up gambling concessions on the midway. A few days later, the performers toss a surprise birthday party for Joanne, and, during the affair, Gene, drunk as usual, demands that she discharge Jerry and Dean. Joanne fires Gene instead and gives his part to Jerry. He becomes an instant success and wins top billing, which in turn causes Zsa Zsa to quit in a huff. Because of a complaining customer, Joanne orders Dean to close up the gambling concessions. He refuses to do so under threat of leaving the circus and taking Jerry along with him. Joanne decides to leave and instructs Ford to take care of her interests. Shortly after Joanne departs, Dean takes over the management and his first act is to cancel a benefit show for hospitalized children. Jerry, furious, breaks with Dean over this move and decides to do the benefit show without him. The show is a tremendous success and Jerry proves himself to be a real clown by making a sad little girl laugh. Joanne, watching from the wings, is delighted with Jerry and hugs him. His happiness is complete when Dean makes an unexpected appearance as a clown and walks toward him and Joanne with a big grin on his face, indicating that he realized he was wrong.

It was produced by Hal Wallis, and directed by Joseph Pevney, from a story and screenplay by Don McGuire. Fine for the entire family.

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No. 44

COLUMBIA BECOMES A TV SUPPLIER

About two weeks ago this paper learned from a reliable source that Columbia pictures had disposed of approximately 200 cartoons and 20 westerns to Hygo Corporation, a company that sells old theatrical films to television. According to our informant, the deal included the acquisition by Columbia of a one-half interest in the Hygo Corporation.

This writer communicated with the Columbia home office for a verification or denial of the deal, and on Tuesday of this week the company issued the following press release:

"In its continuing effort to meet changing market conditions in the motion picture industry. Columbia Pictures has closed a deal to dispose of some of its out-of-date cartoon and Western properties, it was disclosed yesterday (26). The announcement was made jointly by the distributing company and Hygo Corporation, television film sales agency.

"In explaining the arrangement, Jack Cohn, executive vice-president of Columbia, said: 'This in no way alters our company's policy of not releasing our features for television showing. The cartoons and Westerns which we have just disposed of have long since outlived their theatrical value. They have no further potential for reissues.'

"The deal provides for the turning over by Columbia to Hygo of the rights to a number of cartoon series on which theatrical distribution rights have expired, as well as a group of Western films dating back fifteen years or more. Included in the Western group are films starring Bill Elliot and Russell Hayden."

Since the press release made no mention of either the exact number of cartoons and westerns sold, or the consideration for which Columbia disposed of the properties, this writer once again communicated with Columbia's home office for verification or denial that the deal included approximately 200 cartoons and 20 westerns, as well as the acquisition by Columbia of a one-half interest in the Hygo Corporation. The reply given by the Columbia executives was "No comment." This is indeed an evasive answer and it makes one wonder if Columbia has acquired a TV outlet through which to funnel more of its old product in the future.

Aside from the company's evasiveness regarding the details of the deal, its press release announcing the deal impresses one as being so much "double-talk." This is particularly true of Jack Cohn's explanation of Columbia's policy with regard to the sale of films to TV. On the one hand he says that the sale of these properties "in no way alters our company's policy of not releasing our features for television showing." On the other hand he explains that "the cartoons and Westerns we have just disposed of have long since outlived their theatrical value."

Perhaps Jack Cohn is trying to say that his company does not consider cartoons and westerns as features, and therefore their sale to TV does not constitute an alteration of the company's policy. (Incidentally, the westerns sold were released by Columbia between 1939 and 1944, thus making them between 10 and 15 years old.) But whatever Jack Cohn means and despite the foggy phraseology in the press release, the fact remains that his company is making its wares available to a product-hungry medium that offers free entertainment in stiff competition to Columbia's customers—the exhibitors. In other words, Columbia is dumping product into the lap of the exhibitors' most formidable competitor, thus enabling that competitor to provide many hours of free entertainment that might otherwise be spent by a large percentage of the home-viewers in a regular motion picture theatre.

Having already been labeled by the exhibitors as the most unpopular company in the business because of its oppressive sales policies, it seems as if Columbia, by selling to television, is trying to preserve that dubious distinction.

CHARLES P. SKOURAS

The passing of Charles P. Skouras last Friday (22) in Los Angeles removes from the motion picture industry one of its most dynamic personalities and great humanitarians. From a penniless immigrant who earned 50 cents a day as a busboy in a New York restaurant, to president of National Theatres, one of the world's largest circuits, at a salary that ranked among the highest paid to any one in the country, his success story would read like fiction if not for the fact that we know it is true.

Born 65 years ago in Skourohorian, Greece, Charles Skouras came to this country in 1908, and through employment as a busboy and newsboy saved enough money to send for his two brothers, Spyros and George. He became identified with the motion picture industry in 1914 when he and his brothers pooled their savings and purchased the Olympia Theatre, a nickelodeon, in St. Louis. Working together, the three brothers prospered and by 1926 acquired a circuit of 36 theatres in the St. Louis area. The Skourases stepped into the big-time by selling their theatre chain to Warner Bros. under a deal that called for them to take over the management of all the Warner theatres.

The Wall Street crash of 1929 wiped out the fortunes accumulated by the three brothers. But in 1931, at the conclusion of their contract with the Warners, they made a deal to manage and reorganize 47 bankrupt theatres of the Fox Metropolitan Playhouses in the New York area. Their success with this project resulted in their being signed to a contract in 1932 to head Wesco Corporation, holding company for all the Fox theatre interests, and in 1933 Charles and Spyros took over the active management of Wesco, which subsequently became National Theatres, while George remained in charge of the New York chain, which became the present Skouras Theatres circuit.

In 1942, when Spyros Skouras succeeded the late Sidney Kent as president of 20th Century-Fox, Charles Skouras was elected to the presidency of National Theatres, continuing in that post when the company became an independent corporation as a result of theatre divestment.

In his lifetime, Charles Skouras received many richly deserved awards and honors for the unstinting way in which he gave of himself in social, civic and philanthropic endeavors. His charitable activities were numerous, and being kindhearted he was always ready to associate himself with any cause for the betterment of mankind, particularly of the minorities. He had a wonderful sense of humor and liked to "kid" his friends without hurting them.

An achievement in which he took immense pride was the leading role he played in the financing and construction of the magnificent \$2,000,000 Saint Sophia Greek Orthodox Cathedral in Los Angeles, where his funeral services were conducted on Monday of this week, after which he was entombed in a family mausoleum adjacent to the cathedral.

The industry has lost a great showman and leader, one who was a firm believer in the future of the business and who honestly and sincerely fought with all the power at his command for what he believed to be in the best interests of the industry as a whole. He will long be missed by those who were fortunate enough to be his close friends, as well as by those who were associated with him in the industry.

"Operation Manhunt" with Harry Townes

(United Artists, October; time, 77 min.)

A fairly engrossing program spy melodrama, based on the experiences of Igor Gouzenko, the ex-Russian code clerk, who went into hiding under police protection nine years ago, after exposing a Soviet atom spy ring in Canada. Revolving around the efforts of Soviet agents to locate and kill Gouzenko, the story has been given a realistic touch by its semi-documentary treatment and by the fact that the action takes place against authentic Ottawa and Montreal backgrounds. The manner in which the Soviets plan to liquidate Gouzenko, well played by Harry Towne, and the precautions taken by the Canadian authorities when he decides to meet one of the agents, make for considerable mounting suspense throughout most of the proceedings. The cast is made up mostly of unknown Canadian players, but all are competent. The picture is of a type that can be exploited to advantage, particularly because of the wide publicity given to Gouzenko's expose of the spy ring:—

After exposing the spies to the Canadian authorities, Gouzenko lives quietly with his wife (Irja Jensen) and two children in a remote section of Canada. Neither his neighbors nor his children know his true identity, and his principal contact with the "outside world" is through Robert Goodier, his publisher. Meanwhile at the Soviet Embassy in Ottawa, Will Kulava, a top MVD agent, masterminds a plot to find and kill Gouzenko. He arranges for Jacques Aubuchon, another agent, to write to Goodier, stating that he wants to break with the Soviets like Gouzenko, but asking that Gouzenko meet him to assure him that he is living in freedom. Goodier brings the letter to Gouzenko's attention and pleads with him to ignore it, but Gouzenko insists on arranging a meeting on the bare chance that Aubuchon is sincere and will therefore furnish the West with additional information concerning spy activities. Goodier meets up with Aubuchon and arranges for him to meet Gouzenko in Bonsecours Market in Montreal. Meanwhile the police set up an elaborate plan to protect Gouzenko. Kulava, anticipating such a move, instructs Aubuchon to lead Gouzenko across a bridge to the winter-time deserted Ste. Helene's Island. And to make sure that Aubuchon follows instructions, he dispatches Albert Miller, another agent, to keep an eye on him. Everything goes according to plan, excepting that it turns out that Aubuchon really wants to desert the Soviets. To prevent this, Miller starts shooting at both Gouzenko and Aubuchon, wounding the latter, but he is caught by the police as he attempts to flee from the Island. It ends with Gouzenko returning to his secluded life after obtaining from Aubuchon the names of spies still operating in Canada.

It was produced by Fred Feldkamp, and directed by Jack Alexander, from a screenplay by Paul Monash.

Family.

"The Steel Cage" with Paul Kelly, Walter Slezak and John Ireland

(United Artists, November; time, 85 min.)

A fair program prison melodrama, suitable as a supporting feature in double-billing situations. Based on Warden Clinton T. Duffy's book, "The San Quentin Story," the picture is comprised of three separate short stories which, according to the narration, depicts the three things all prisoners look for—a little comedy, the need for freedom and the need for spiritual solace. Except for the prison background and for the part played by Paul Kelly as Warden Duffy, each of the stories is different in theme, cast and treatment, offering a mixture of comedy, human interest and grim violence. "The Chef" is the best of the trio, but the other two episodes have been directed and acted competently and are fairly interesting, although somewhat slow in spots. Each episode has an approximate running time of 28 minutes, indicating that they may have been intended for television.

The first story, "The Chef," is an amusing comedy starring Walter Slezak as a prison chef whose uncontrollable temper had put him behind bars. His cooking is so tempting that, when he is let out of prison on parole, a group of convicts, aided by Alan Mowbray, a friend on the outside, succeed in making Slezak lose his temper by insulting his cooking, with the result that he lands back in jail. But with the help of the warden and Maureen O'Sullivan, the warden's wife, the plot to keep Slezak in jail indefinitely is uncovered, and he is given another chance to go free.

The second story, "The Hostages," deals with an abortive jailbreak in which John Ireland and Lawrence Tierney are the ringleaders. Involved in the savage action is Ireland's concern over the welfare of his younger brother, who, too,

was an inmate. This concern results in a conflict between Ireland and Tierney, culminating with their killing each other in a vicious fight after Tierney murders the brother.

The third story, "The Face," revolves around Kenneth Tobey as an accomplished artist serving a life sentence, an agnostic fellow who neither affirms nor denies the existence of God. When he is asked by Arthur Franz, a young priest, to restore a damaged painting in the prison chapel, his work brings him to an appreciation of the fact that man does not live alone and he sacrifices his life in an effort to save the priest from harm at the hands of a vicious inmate. The priest, in turn, obtains a better understanding of the vagaries of mankind.

It was co-produced by Walter Doniger and Berman Swartz, and directed by Mr. Doniger. Both wrote the screenplay for "The Chef" and the story for "The Hostages," the screenplay of which was written by Oliver Crawford. Guy Trosper wrote the screenplay for "The Face," based on a story by Scott Littleton. Adults.

"Black Widow" with Van Heflin, Ginger Rogers, Gene Tierney and Peggy Ann Garner

(20th Century-Fox, November; time, 95 min.)

A taut and suspenseful murder mystery melodrama is offered in this CinemaScope production, proving once again that this anamorphic medium is ideal for all types of stories. Photographed in color by DeLuxe, the story, through effective use of flashbacks, is an intriguing account of the mysterious murder of a seemingly innocent but actually designing young girl, and of the dilemma faced by a prominent Broadway producer when circumstantial evidence points to him as the murderer. The plot has been developed in a manner that throws suspicion on a number of the characters and, since the identity of the killer is not disclosed until the finish, the audience is kept guessing throughout. Peggy Ann Garner is good as the aspiring young writer whose scheming efforts to get ahead in the world culminate in her murder, and a fine performance is turned in by Van Heflin as the producer who befriends her only to become the prime suspect. Gene Tierney, as Heflin's wife; Ginger Rogers, as a flashy, exhibitionistic Broadway star; Reginald Gardiner, as Miss Roger's "kept" husband; and George Raft, as the detective who solves the crime, are among the other principal players who contribute compelling characterizations. The production values are lavish, and the color beautiful. The action takes place in New York, and the CinemaScope scenes of the city's streets and buildings are fascinating.

Briefly, the story has Heflin befriending Peggy after meeting her at a cocktail party and learning of her aspirations to be an author. She finds the swank atmosphere of his apartment inspiring, and he permits her to write there during the day, particularly since Gene, his wife, was out of town visiting her mother. Complications arise when Gene returns and finds Peggy dead, an apparent suicide. Raft takes charge of the case and, after establishing that Peggy had been murdered, finds circumstantial evidence that throws suspicion on Heflin. But Gene, who had known about Heflin's friendship for Peggy during her absence, has no doubts about his innocence. Meanwhile, through flashbacks, it is revealed that Peggy, despite her wide-eyed innocence, had led an immoral life ever since she arrived in New York in an effort to get ahead. A medical examiner's report that Peggy had been pregnant, coupled with damaging statements made to the police by Virginia Leith, a Greenwich Village artist who had aided Peggy and whose brother (Skippy Homeier) had fallen in love with her, tightens the net of circumstantial evidence around Heflin. To save his marriage and his reputation, Heflin eludes the police and sets out to prove his innocence. He follows up one clue after another and finally comes to the realization that Peggy had been having an affair with Reginald Gardiner, who lived in the apartment above him. Gardiner, confronted by Heflin, confesses the affair and reveals that Peggy had unsuccessfully tried to make him join a scheme to blackmail Heflin for her condition. He denies, however, that he had killed her. At this point of the confession both Raft and Ginger, Gardiner's wife, arrive on the scene. Ginger, a poison tongued woman, tells Raft that she had overheard Peggy and Heflin quarrelling on the day of the murder and intimates that Heflin had murdered her. But Raft, suddenly producing several surprise clues, compels Ginger to confess that she had discovered the affair between Peggy and Gardiner and had killed her in a jealous rage.

The screenplay was written, directed and produced by Nunally Johnson, from a story by Patrick Quentin. Adults.

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BRANDT'S LOW OPINION OF BRANDT

In a statement made to a *Film Daily* reporter and published in the October 14 issue of that paper, Harry Brandt, president of the Independent Theatre Owners Association of New York, termed the National Allied bill for Government regulation of the industry an "abortion," and charged Abram F. Myers, Allied's board chairman and general counsel, with deliberately fomenting strife in our industry.

"That man doesn't want peace," said Brandt. "He wants an industry constantly at civil war." Calling Mr. Myers a "professional politician" and a "professional policy-maker," Brandt added that he is "a man who doesn't own a solitary theatre," and that he is "going to cause more theatres to go out of business than any evils ever fostered by the distributors."

Taking exception to Brandt's remarks, Ben Marcus, National Allied's president, had this to say to him in a letter dated October 20:

"It would be a gross injustice to the exhibitors of America and Mr. A. F. Myers in particular, if I, as President of Allied States, were to neglect to answer and correct the statement you made to the *Film Daily* reporter and printed as such in their October 14 issue.

"You are certainly entitled to your opinion in terming the measure 'an abortion.' In our free system of enterprise, we are all entitled to our free expression and thought.

"However, having worked closely with A. F. Myers over a period of many years in various capacities; such as President of Wisconsin Allied, National Director, National Treasurer, and now as National President, I must say that your statement accusing A. F. Myers of 'deliberately fomenting strife in our industry,' and further accusing Mr. Myers of not wanting peace, and that he constantly desires to maintain a state of civil war, is grossly unfair and unjustified.

"While it is true that A. F. Myers does not own a single theatre, I must say that for a man that has no personal holdings in our industry, he has contributed more than any other individual during the past 25 years to the welfare of the independent exhibitor and the industry as a whole.

"I want to assure you that all the Allied leaders have acted upon this measure, only after many tedious hours of careful deliberation, and were not taken in by anybody nor had been influenced by any professional policy-makers as per your statement.

"None of us were, or are we now, overly eager for government control, but as an exhibitor, you should know that we have tried every avenue of approach, but distribution to this day refused to give us any worthwhile relief. I think it behooves all of us independent exhibitors to get together and back whatever measure the majority of exhibitors think is best to avoid our economic destruction."

Ben Marcus' reply to Harry Brandt is indeed effective, and HARRISON'S REPORTS is in full agreement with his statement that Mr. Myers, as an individual, has contributed more to the welfare of the independent exhibitors than any other individual in the industry.

It is interesting to note, however, that Brandt, in making a personal attack on Myers in connection with the Allied bill, was in effect expressing a rather low opinion of himself, for the record shows that Brandt himself fostered and recommended Government regulation of the industry long before Allied even contemplated such a move.

Back in 1939, for example, when Brandt was campaigning in bitter opposition against the Neely Bill for the elimination of block-booking and blind-selling, he made a speech before the Allied convention in Chicago and in effect told the delegates that, rather than use their energy to secure passage of the Neely Bill, they would be better off to use it to advocate the setting up of a Government commission to regulate the industry's affairs.

In 1944, Brandt and his organization, in an effort to "honestly and fairly bring about amelioration of the intolerable conditions from which the subsequent-run independent exhibitor is suffering," proposed legislation in the form of an amendment to the New York State General Business Law, calling for either a State film commission or board

that would be endowed with drastic powers to regulate the motion picture industry. This proposed bill was treated editorially in the April 5, 1944 issue of HARRISON'S REPORTS, under the heading, "Dynamite!", and its provisions were far more drastic than those of the present Allied bill.

At the time this amendment was proposed, the ITOA issued a statement to the effect that, because of representations made by industry leaders, "and because of an inherent antipathy to the government of our industry by legislation," it had decided to defer introduction of the bill to the New York State Legislature in order to afford the distributors a reasonable opportunity to correct their obnoxious practices, but it vowed that unless adequate relief would be forthcoming, "this bill in its present form will be introduced and pressed for passage and enactment into law at the next session." No effort was ever made, however, to secure passage of the bill.

The purpose of this article is not to discuss the relative merits of control of the industry through legislation as against control within the industry itself, but to point out that Brandt is the last person who has a right to criticize either Allied or Mr. Myers since he himself advocated Government control of the industry during the booming war years, when the exhibitors were much better off financially than they are today.

MORE ON THE BATTLE AGAINST TOLL TV

That the controversy between the industry's newly-formed Committee on Toll TV and the backers of subscription TV is waxing hot and heavy is indicated by the following statement issued this week by co-chairmen Alfred Starr and Trueman T. Rembusch in reply to a recent attack made against the Committee by Commander E. F. McDonald, president of the Zenith Radio Corporation, which controls Phonevision:

"The basis of his (McDonald's) attack in substance was that toll TV would not destroy free home television as alleged by the Committee for Toll TV. Supporting the Committee's position that toll TV would destroy free television are a majority of the present VHF television broadcasting stations and the historical position taken by our Government in 1929 through the former air wave regulatory body, the United States Department of Commerce, denying permission for fee broadcasting.

"Commander McDonald states that toll TV would bring about the strengthening of free television. However, the Commander does not explain what listeners seeking free TV would do for entertainment in a one station market when that station was being used by toll TV operators. Nor does he explain what would happen to free television in a two or three-station market when through competition all stations would be forced into toll TV at choice broadcasting hours, depriving listeners of meager means of all available television broadcast channels.

"Commander McDonald, when he attempts to compare theatre TV with toll TV, misses a most important point. Theatres do not use the free air waves to carry the television programmes they show in the theatre. The theatre programmes are carried on the facilities of the American Telephone and Telegraph Company and are paid for by the theatre. On the other hand, Commander McDonald would appropriate for his and other selfish interests, use of the traditionally free air waves to carry their slot machine programmes.

"The joint Committee on Toll TV would like Commander McDonald to explain how he reconciles his position of the moment favoring toll TV when during most of the last eight years television manufacturers have made the promise to the public and lured them into buying TV sets by that promise of free entertainment of all kinds. Now Commander McDonald would set aside the principle of freedom of the air waves and substitute slot-machine television, which slot-machine television would inevitably bring about under one group the concentration and control of several communications media. It must be remembered that the first step toward totalitarianism is the control of all communications media. Under our American system of Government, concentration and control of our communications system as would result with the establishment of slot-machine TV by use of the free air waves is unthinkable, a threat to our freedom, and must be prevented at all costs."

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THE TOA CONVENTION

E. D. Martin, 34-year-old head of the Martin Theatres of Georgia, Inc., was elected president of the Theatre Owners of America to succeed Walter Reade, Jr. at the annual convention of the organization, held this week at the Conrad Hilton Hotel in Chicago. Reade was named chairman of the board, succeeding Alfred Starr, who retained his chairmanship of the executive committee.

Like the recent National Allied convention in Milwaukee, the exhibitors attending the TOA meeting in Chicago were concerned primarily with the shortage of product, excessive film rentals and abusive trade practices.

To help solve the product shortage, the convention adopted a resolution authorizing the TOA board to take whatever "lawful action" is necessary, "either in the formation of a production finance company or otherwise, to the end that there shall be a substantial increase in the number of motion pictures produced and distributed."

The resolution asked each TOA member to pledge himself to contribute the equivalent of an average week's film rental in each of his respective theatres in order to supply the funds initially required for the project, and they also were asked to pledge playing time for all pictures produced and released under the contemplated plan. The resolution invited all exhibitors, whether TOA members or not, to participate in the project.

Following through on this resolution, the TOA board, on Thursday, directed the organization's officers to name not more than five exhibitors as trustees for the purpose of receiving subscription funds for a motion picture production financing company, to be set up as a separate corporation. The board also authorized a loan of \$5,000 to meet organizational expenses. It is presumed that the financing of independent production through this new company will more or less follow the idea of the Makelim plan.

In a further move to increase production, the board adopted a proposal by Alfred Starr to petition the Government to amend the consent decrees so that the large theatre circuits formerly affiliated with the major distributing companies would be permitted to engage in the production and distribution of motion pictures, with the explicit understanding that all existing safeguards against monopolistic controls would continue to be rigidly enforced.

Starr had proposed also that the TOA petition the Department of Justice to review the consent decrees to see the results of the provisions it had prescribed for the benefit of exhibition, but the board, in keeping with TOA's policy of not running to the

Government on intra-industry problems, rejected that phase of his proposal.

The only real "fireworks" that developed at the convention was at a special meeting of the organization's small-town exhibitor members. These theatre men raised their voices in no uncertain terms to protest against current distributor sales policies and practices, and many of them advocated a "get tough" policy by any and all means, after Starr, who presided at the meeting, declared that the distributors "are more monopolistic than ever," and that he could understand the circumstances that led the Allied leaders to advocate Federal regulation of the business. Starr told the small operators that "we might run to the Government ourselves, but with a plan," pointing out that the organization's strength gave it "whip hand" and that "we must be smart enough to know when to crack the whip."

A few voices were raised, however, in opposition to Government control and in favor of seeking relief from the distributors on a peaceful basis.

Reade addressed the assemblage and pledged that the TOA leadership "will do anything you ask" within the limits of legality. Some of the exhibitors, in addition to demanding militant action such as undertaken by Allied, went so far as to suggest a boycott of some of the distributors. TOA leaders said that they would study the suggestions put forth by the exhibitors to combat oppressive sales tactics, including a boycott, to see what can be done within legal bounds.

In an address to the convention on Tuesday, Al Lichtman, 20th Century-Fox's director of distribution, pointed out that "there can be no healthy production business without a healthy exhibition business," and he pleaded for the creation of "a code of ethics in dealing with one another that is of the highest standard."

Addressing his remarks to his colleagues in distribution, Lichtman had this to say:

"No exhibitor should be a mystery to a film salesman or a branch manager. They have been selling, renting and serving the same exhibitor year after year.

"Every company must have records of the grossing possibilities of almost every theatre in the country with the various types of films. Let's deal with facts. Don't let us permit our salesman to approach every deal with the idea that the exhibitor is a crook.

"At the same time I want to say to the exhibitors, I would like you to approach the film company representatives with the same feeling. If we establish confidence with one another, it will be much easier to do business based on facts."

(continued on back page)

"Twist of Fate" with Ginger Rogers and Jacques Bergerac

(United Artists, November; time, 89 min.)

Set against fascinating backgrounds of the French Riviera, where most of the picture was filmed on location, "Twist of Fate" offers a fairly interesting if not entirely believable mixture of romance and crime melodrama. The story, which revolves around Ginger Rogers' love affair with a crooked international businessman and around the complicated events that involve her in a murder after she falls in love with a young artist, lacks conviction mainly because of its dependence on the long arm of coincidence; nevertheless, the romantic interludes and the melodramatic ingredients are served up in a manner that holds one's attention throughout. The direction is good and so is the acting. From the exploitation point of view, the exhibitor might benefit from playing up the fact that Miss Rogers is teamed with Jacques Bergerac, her husband, in the leading roles:—

Living happily in a luxurious villa given to her by Stanley Baker, an international business man who had promised to marry her after divorcing his wife, Ginger, a former actress, becomes emotionally upset when she discovers that Baker had no intentions of leaving his wife. While in this mood, she meets up with Bergerac, a young ceramic artist, and their mutual attraction develops into a deep love. Ginger decides to break with Baker and to tell him of her plans to marry Bergerac, but before she can do so, a diamond bracelet given to her by Baker is stolen by Herbert Lom, a confidence man, whom Ginger believed to be a loyal friend, and who gives it to Baker in payment for one of his shady business deals. As a result, Baker wrongly assumes that Ginger had transferred her love and his gifts to Lom. He attacks Ginger brutally and threatens to kill her "lover." Meanwhile Lom discovers that Baker planned to leave the country with a fortune made in an illicit deal, and he breaks into Ginger's villa to rob the safe, which was filled with Baker's banknotes. Baker shows up unexpectedly and, in the ensuing battle, Lom kills him. Lom then places the body in the back of Ginger's car, and she unwittingly drives it to Bergerac's cottage, followed by Lom, who planned to destroy the remains in a huge kiln that Bergerac used for his pottery work. Bergerac catches and overpowers Lom before he can dispose of the body, only to be attacked by one of Lom's pals. It all ends with an exciting chase sequence in which Bergerac, aided by the police, traps not only Lom but also other members of Baker's international counterfeiting ring.

It was produced by Maxwell Baker and John R. Sloan, and directed by David Miller, from a screenplay by Robert Westerby and Carl Nystrom, based on a story by Rip Van Ronkel and Mr. Miller.

Adults.

"The Last Time I Saw Paris" with Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed and Eva Gabor

(MGM, November; time, 116 min.)

An effective romantic drama with tragic overtones, based on F. Scott Fitzgerald's short story, "Babylon Revisited." Photographed in Technicolor and set against colorful Parisian backgrounds, the story is of a type that should appeal to the general run of audiences, for it captures the gay, carefree recklessness with which Fitzgerald frequently endowed his story characters, and at the same time is tender in its romantic implications and deeply emotional in the love displayed by a father for his motherless child. Elizabeth Taylor comes through with one of her best performances as a beautiful young wife who is sympathetic, despite her gay abandon, and Van Johnson turns in a fine acting job as her sober-minded husband whose failure as an author turns him to a gay way of living, which indirectly results in the tragic

death of his wife. The closing scenes, where Johnson humbly seeks to regain his child from the custody of Donna Reed, his sister-in-law, is emotionally stirring. These closing scenes, however, are somewhat long drawn out and could benefit from some judicious cutting. Walter Pidgeon, as Miss Taylor's playboy father, is very good. The action for the most part takes place in the days immediately following the end of World War II, and the settings and atmosphere have a distinctive Parisian flavor. The color photography is beautiful:—

In the hustle and bustle of the victory celebration in Paris, Johnson, an Army war correspondent, meets up with Elizabeth, who vamps him away from Donna, her sister. They fall in love and, upon his discharge from the Army, they marry and remain in Paris. Johnson obtains employment as a reporter for a news service, and in the evenings, at home, spends his time writing a novel. His rigorous schedule leaves him little time for Elizabeth, who continues to lead a gay, carefree life. Meanwhile Donna, bitter over losing Johnson to Elizabeth, marries George Dolenz. Elizabeth's round of parties is interrupted when she has a baby daughter, but she soon resumes her good times while Johnson diligently works on his novel. Johnson becomes discouraged and begins to doubt his ability when not only the first but also a second novel is rejected for publication. Elizabeth, however, encourages him to continue writing. Joy reigns when Johnson and Elizabeth learn that some worthless land given to them as a wedding gift by her father had netted them a fortune in oil, but this wealth does not soothe Johnson's feelings when his third novel is rejected. He reacts by turning to Elizabeth's gay way of life, while she in turn begins to tire of it. Trouble looms when Johnson starts a flirtation with Eva Gabor, an attractive divorcee, and Elizabeth, in retaliation, turns to Roger Moore, a professional comforter of unhappy wives. All this culminates in a vicious quarrel one evening, with Johnson, consumed by jealousy, getting drunk and unwittingly locking Elizabeth out of the house in a pouring rain. She becomes deathly ill, but before dying effects a reconciliation with him. Donna, however, blames Johnson for the tragedy, and gains custody of his child (Sandra Descher) through a court order on the basis that he is an unfit father. Johnson goes back to the United States and, many months later, returns to Paris, a changed man, and pleads with Donna to give him back his daughter. She refuses to do so at first, but she relents when her husband compels her to face the fact that she is punishing Johnson because he had turned to her sister rather than to her.

It was produced by Jack Cummings, and directed by Richard Brooks, from a screenplay by Julius J. and Philip G. Epstein, and Richard Brooks.

Adults.

"You Know What Sailors Are" with Akim Tamiroff and Donald Sinden

(United Artists, November; time, 89 min.)

A completely "whacky" but highly enjoyable British-made comedy, photographed in Technicolor. Revolving around the zany happenings that occur when the innocent prank of a young naval officer creates considerable confusion among the top brass of the British Navy, and causes mythical foreign powers to believe that a new secret war weapon had been developed, the proceedings move along at a gay and breezy pace and, for the most part, keeps one laughing throughout. The first half of the picture is brilliantly satirical of the bureaucratic methods employed by the Navy's top officers, while the second half, which is set in the lavish, harem-filled palace of a foreign potentate, is highly glamorous and is played in a broad manner, with the comedy frequently reaching slapstick proportions. The characterizations and situations are highly amusing, despite their ridiculousness. Except for Akim Tamiroff, the others in the all-British cast are virtually unknown in this country, but the picture is

worthwhile exploiting, for those who see it are sure to enjoy it:—

Donald Sinden, a radar expert, gets drunk one night and, as a practical joke, steals a pawnbroker's sign, attaches it to the frame of a baby carriage, and rivets the whole to the deck of a foreign destroyer moored alongside his own ship. Questioned by his superior officer who spots the contraption on the following morning, Sinden identifies it as a new "998" radar item. The captain of the ship feels that, he, too, should be equipped with this latest radar item and he puts in a request for one. No one from the Admiral down had ever heard of the item, but each makes out that he is aware of it in order to conceal his ignorance, and each keeps passing the request on to an inferior officer. Realizing that his joke had gone too far, Sinden decides to confess, but before he can do so he is assigned to the foreign destroyer to instruct the crew on radar techniques. Akim Tamiroff, president of Agraria, is aboard the ship, and as Sinden tries to explain that the contraption is no more than a joke, a plane blows up as it flies over the ship. This convinces Tamiroff that the "998" is a new secret weapon, and he takes Sinden to his palace for consultation with Martin Miller, a nutty scientist, who needed a secret weapon to combat the moves of a hostile neighboring country. Sinden is kept under close guard at the palace, watched over by a bevy of beautiful harem girls who cater to his every wish. Miller sees through the "998" but uses it cleverly to frighten the neighboring country into signing a peace treaty. Meanwhile Bill Kerr, a Navy pal of Sinden's, and Sarah Lawson, Sinden's girl-friend, parachute into Agraria and rescue him from the ravishing harem beauties after a number of chases.

It was written and produced by Peter Rogers, and directed by Ken Annakin.

Harmless for the family.

"Drum Beat" with Alan Ladd, Audrey Dalton and Marisa Pavan

(Warner Bros., Nov. 13; time, 111 min.)

A pretty good historic outdoor melodrama, photographed in CinemaScope and WarnerColor. Set in 1869, its story of an Indian fighter's efforts to negotiate a peace treaty with a renegade Indian chief, without the use of arms, holds one's interest well, and it delivers the kind of exciting and bloody action that one expects to find in a picture of this type. Alan Ladd fills the role of the Indian fighter with conviction, and Charles Bronson is forceful as the renegade chief whose vicious quest for power eventually leads him to the hangman's scaffold. Marisa Pavan is appealing as an Indian maiden who loves Ladd and sacrifices her life to save him, and Audrey Dalton is effective enough as an Eastern girl who wins his heart. The romantic interest, however, is secondary. The outdoor scenes, enhanced by CinemaScope and WarnerColor, are strikingly beautiful:—

Ladd, young in years but a veteran Indian fighter, is commissioned by President Grant to negotiate a peace treaty with Bronson, whose outlaw Modoc Indians were ravaging the California-Oregon frontier. Under instructions not to use arms, Ladd's task is made difficult by clashes between the whites and Bronson's braves. A revenge killing sets off a massacre, which in turn leads to a full-scale war. Among those killed are the aunt and uncle of Audrey Dalton, who had accompanied Ladd west from Washington, and who had fallen in love with him. By holing up in a natural stronghold, Bronson's Indians are able to beat back the whites with heavy losses. Aided by Anthony Caruso, a friendly Modoc, and by Marisa, his sister, Ladd arranges to hold a peace parley with Bronson. Marisa, in love with Ladd, warns him that Bronson is not to be trusted and that he will try to kill him and the other peace commissioners at the parley. Ladd, however, decides to risk it. Marisa's warning is proved accurate when Bronson signals his men to attack the peace negotiators. All are killed except Ladd, who is saved from

serious injury when Marisa sacrifices her life to shield him with her body. News of the brutal killing infuriates the President, and he authorizes Ladd to use whatever means are necessary to bring Bronson and his Indians to justice. Forming a volunteer company, Ladd sets out after the renegades and, after many complications, captures Bronson in a fierce hand-to-hand battle while his volunteers either capture or wipe out the others. It ends with Bronson sentenced to hang.

It is a Jaguar production, written and directed by Delmer Daves.

Family.

"Athena" with Jane Powell, Debbie Reynolds, Edmund Purdom and Vic Damone

(MGM, November; time, 97 min.)

A zany yet pleasantly amusing romantic comedy with music, photographed in Eastman color with prints by Technicolor. Its story about two young men—one a crooner and the other a stuffy Bostonian lawyer—who become romantically involved with two sisters and their "screwball" family of health addicts and star gazers is more or less completely nonsensical, but it has some pretty good comedy situations here and there and on the whole keeps one chuckling throughout. In its favor are several pleasing musical numbers, with Jane Powell, Debbie Reynolds and Vic Damone singing the different songs in their usual good style. It can best be summed up as light and breezy "escapist" fare, the kind that one will forget immediately after leaving the theatre but will enjoy while watching it on the screen. The production values are lavish and the color photography excellent.

What there is in the way of a story has Edmund Purdom, a proper Bostonian lawyer running for Congress, meeting Jane Powell when he stops off at a nursery to inquire about some peach trees. Completely uninhibited, Jane, a member of a family of health enthusiasts, and a believer in numerology, falls in love with Purdom at first sight and tells him that they are destined to marry. Vic Damone, a crooner, arrives at Purdom's home to discuss a legal matter and finds Jane in the garden. He is attracted to her, but she tells him that their numbers do not coincide and that he will be all right for Debbie Reynolds, her sister. After telling him that she is going to marry Purdom, Jane takes him to the family store, a health food shop, to meet Debbie. Jane's insistence that she is going to marry him amuses Purdom at first, but when it affects his relations with Linda Christian, his fiancée, he decides to visit Jane at her home to convince her that he has no interest in her. There he learns that Jane had six sisters, and that all lived with Louis Calhern, their grandfather, a 78-year-old physical culturist, and Evelyn Varden, their grandmother, who communed with the stars. Both operated a gymnasium for "muscle men" who sought to become "Mr. Universe." In the whacky events that follow, Purdom really falls in love with Jane, becomes a health enthusiast and breaks his engagement to Linda, much to the consternation of his campaign managers. Meanwhile Debbie and Damone find themselves ideally suited for each other. Complications arise on the night of the "Mr. Universe" contest when Steve Reeves, the husky winner, in love with Jane himself, uses force to warn Purdom to stay away from her. Purdom, annoyed, knocks him flat with a judo trick in full view of the television cameras. The incident infuriates Calhern, who feels that his teachings had been ridiculed before millions of people, and who insists that Jane marry Reeves. Purdom, exasperated, berates Calhern for being "foggy and senile." His vitriolic lecture has its effect on the old man, who soon sees to it that Jane ends up in Purdom's arms.

It was produced by Joe Pasternak, and directed by Richard Thorpe, from a screenplay by William Ludwig and Leonard Spigelgass.

Family.

Lichtman added that there will always be differences of opinion between distributor and exhibitor because "we are dealing in intangible values." "But," he added, "we don't have to call each other names."

Stating that it was wrong "to call in a policeman to settle our affairs," Lichtman appealed to the delegates to support arbitration and give it a fair trial. He pointed out that he was chairman of the distributors' group on arbitration and that agreement on an arbitration draft had been reached with the representatives of several exhibitor groups "on everything but one point." He did not identify the "one point" but declared that he was confident that it would be resolved in the very near future.

In a question-and-answer period that followed Lichtman's address, Starr, who is a former TOA president, accused the distributors of restricting the market by "criminal monopolistic conspiracies," and castigated them for the product shortage, excessive film rentals and unreasonable clearances. He added that, though he does not go along with the Allied proposal for Government regulation, he could understand that the Allied leaders were acting in desperation and could not be blamed for the stand they have taken. He added further that TOA, too, would run to the Government "unless we get relief." The resounding round of applause given to Starr's remarks indicated that a majority of the delegates present shared his views.

Lichtman, taking the floor once again, denied the existence of conspiracies among the distributors and declared that he himself had never conferred with another sales manager about sales policies. After explaining that theatre divorcement and the elimination of block booking were responsible for the product shortage, Lichtman urged the exhibitors to get together with the distributors to work out their problems "like sensible business men" instead of going to the Government. He added that, if Starr would run to the Government, he was confident that most of the TOA members would stop him.

From the action taken by the TOA board in rejecting Starr's proposal to petition the Department of Justice to review consent decree provisions that were supposed to be of benefit to exhibition, it is apparent that Lichtman's confidence that the TOA leadership would not look to the Government for relief was not misplaced.

There is no question, however, that the TOA rank-and-file have had their fill of oppressive trade practices and sales policies and are in no mood for any further dilly-dallying in the effort to bring about more equitable distribution treatment. The new TOA leadership will do well to recognize that mood and to realize that, though a policy of speaking softly and carrying a big stick has its merits, there comes a time when one has to start wielding that big stick.

A BOON FOR INDEPENDENT PRODUCTION

What appears to be welcome news was the announcement made this week by Columbia Pictures that it has allocated a \$10,000,000 fund to be devoted exclusively to the financing of independent production in this country and elsewhere in the world in an effort to fill the exhibitors' need for a greater supply of top-bracket films.

In making the announcement, Harry Cohn, president of the company, had this to say:

"We are aware that the so-called product shortage has been and will continue to be the industry's prime problem. I can think of no better way to alleviate the situation than to provide a large sum of money for the support of new film projects. Our own studio will continue to deliver its full program of company-made pictures. We are planning an even greater number of top-quality films than in the past. But we intend to supplement the studio's program with a lineup of the best independently-made films we can attract."

Just what will ultimately result from the creation of this new \$10,000,000 facility for independent production, aside from a full program of company-made pictures, remains to be seen. Meanwhile credit Columbia with a smart move to help it regain some exhibitor good will.

* * *

While on this subject, it is interesting to note that J. R. Grainger, president of RKO Radio Pictures, is manifestly interested in the TOA's efforts to stimulate independent production.

In a telegram sent this week to E. D. Martin, TOA's newly-elected president, Grainger stated that "we at RKO would be interested in learning to what extent TOA was contemplating becoming financially interested in participating in independent production, as we at RKO have been participating in financing independent producers of quality pictures for the past 18 months."

Stating that he and C. J. Tevlin, the studio's vice-president, would be interested in a Hollywood meeting with either Martin or a TOA committee, Grainger suggested that such a meeting take place after January 1.

At TOA convention headquarters in Chicago, Martin said that any action on a meeting with RKO would have to wait for the new financing company to get off the ground.

THE PROGRESS OF EIDOPHOR

In his talk before the TOA convention, Al Lichtman disclosed that considerable progress has been made by 20th Century-Fox in the development of Eidophor, its theatre TV system in color. A prototype will be ready for inspection by company executives this month, after which they will decide when it will be ready to be shown to the trade.

Lichtman disclosed also that the company is having another prototype made that will enable exhibitors to have Eidophor in a size similar to CinemaScope.

"After that," said Lichtman, "the most important thing will be to effect a producing organization so that when you do have this superior theatre television equipment in your theatres, you will have shows to present of a type that will have boxoffice value, drawing as we intend to from the entire field of amusements including outstanding sports events."

"Eidophor," he added, "will be a certainty within the near future, but it will not be launched until it is perfected and a proper programming of outstanding supplementary attractions to your feature films will be made a certainty."

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UNIVERSAL JOINS THE RANKS OF TV SUPPLIERS

The announcement last week of the sale of 179 Walter Lantz cartoons to television station KNXT in Hollywood discloses the fact that Universal-International, too, has decided to sell its old pictures to television. According to Donald Hine, program director of KNXT, the sale of these cartoons was made by Motion Pictures for Television, Inc., which in turn had acquired them from Universal. The cartoons were made by Lantz for Universal between 1927 and 1937, and include among others 92 "Oswald the Rabbit," 13 "Willie Mouse," 13 "Pooch the Pup" and 11 "Meeny, Minie, Moe."

In addition to the Lantz cartoons, it was revealed this week that Universal has disposed also of 12 "Sherlock Holmes" pictures, starring Basil Rathbone and Nigel Bruce.

According to Eliot Hyman, president of Associated Artists Productions, Inc., newly organized for the distribution of films to both TV and theatres, the "Sherlock Holmes" pictures were first acquired from Universal by James Mulvey, president of Samuel Goldwyn Productions, who sold them to Motion Pictures for Television, headed by Matty Fox, who in turn sold them to Hyman.

This writer sought to obtain more information from the Universal executives about the cartoon deal and was given the "no comment" treatment. The same reply presumably would be made in connection with any inquiry about the "Sherlock Holmes" pictures.

In making these old films available to TV, Universal, like Columbia, Republic and, in a limited way, Paramount, no doubt has realized a handsome profit, but whether the deals will eventually prove to be fruitful remains to be seen, for the exhibitors—Universal's established customers—probably will not soon forget those companies who are selling old pictures to a medium that offers free entertainment in direct competition with them.

The current product shortage, of course, makes retaliation by the exhibitor difficult, but, with the theatre owners preparing to come to the financial aid of independent production, they will in the near future again find themselves in a position to be selective in their choice of product, and at such a time many of them no doubt will make their feelings known.

A WORTHWHILE BOOKING

Robert W. Coyne, COMPO special counsel, announced this week that "This Is Your Army," a feature-length documentary that has been photographed

in Technicolor and produced for the Department of Defense, will be made available to the exhibitors beginning December 13.

Nine major companies are cooperating with COMPO in distributing the picture, the general sales managers having divided the country into areas with certain exchange territories allotted to each company.

The picture's running time has been cut from 72 minutes to 55 minutes. Distribution of press books, prepared by the 20th Century-Fox publicity department, will begin shortly by National Screen Service, which will also distribute the trailer.

Although the distribution of the picture is being handled as a public service without charge by any of the participating companies, Mr. Coyne said that the picture itself will be sold as a regular feature, but at a price to theatres that will cover only print costs and other out-of-pocket charges. If there is any money left over, Coyne explained, 15 per cent will be paid into the U.S. Treasury as provided by law, and the balance turned over to the Army Relief Fund.

In its review of the picture in the June 12, 1954 issue, HARRISON'S REPORTS called it "a first-class entertainment, the kind that any exhibitor should be proud to show to his patrons."

TOA WILLING TO EXPLORE ALLIED BID FOR COOPERATION

Walter Reade, Jr., board chairman of the Theatre Owners of America, has released for publication the following letter, which he sent under date of November 9 to Ben Marcus, president of National Allied:

"Dear Ben:

"In accordance with the instructions of our Board of Directors, I am answering yours of October 4th concerning the matter of TOA's support, getting together and joining with your emergency defense committee.

"Believe me, Ben, we are fully sympathetic toward the problems of Exhibition, which caused your board to take these actions, and wish to suggest that if you will set a time and a place for a small committee of Allied to meet with a small committee of TOA, Mr. E. D. Martin, our new President, will appoint a committee to meet with you.

"Looking forward to exploring a solution to our mutual problems, in the spirit of friendship and understanding, at an early date."

(Editor's Note: The full text of Mr. Marcus letter, in which he invited the TOA to support the Allied Declaration of Emergency and to form a United Emergency Defense Committee, was published in the October 9 issue of this paper.)

"Cannibal Attack" with Johnny Weissmuller

(Columbia, November; time, 69 min.)

No better and no worse than most of the other jungle melodramas starring Johnny Weissmuller, and as such belongs on the lower half of a mid-week double bill in secondary situations. The story, which deals with the mysterious thefts of cobalt by a savage cannibal tribe, is not only implausible but also confusing, with the result that one finds it difficult to remain interested in the proceedings. Like the previous pictures, this one has its quota of stock animal shots and the usual heroics in which Weissmuller has numerous fights with villains who range from crocodiles to agents of an unfriendly foreign government. All told, it is entertainment that is best suited for juvenile audiences:—

Called in by Charles Evans, the Jungle Commissioner, to help solve a series of cobalt thefts, which happen every time the valuable ore is being transported, Weissmuller has a conference with Steve Darrell, owner of the cobalt mine, and Judy Walsh, Darrell's half-caste native ward. They inform him that the small cobalt boats are overturned by packs of crocodiles and then disappear. When Darrell mentions that David Bruce, his brother, had been replaced as his chief aide at the cobalt colony by Bruce Cowling, Weissmuller decides to check on Bruce as the possible mastermind of the thefts. Bruce, however, convinces Weissmuller of his innocence, and subsequent developments reveal that Judy and Cowling are the culprits, having committed the misdeeds with the aid of a fierce tribe of cannibals, who donned crocodile hides to waylay the boats and to give the impression that real crocodiles were responsible. Further investigation reveals to Weissmuller that Darrell himself was connected with the thefts, which were really a camouflage for the sale of the cobalt to an unfriendly government. To break up the scheme, Weissmuller and a group of native police hide in cobalt bags when the next shipment is made. The expected assault on the boats is not long in coming and, in the battle that follows, the cannibals are routed while Judy, Darrell and Cowling lose their lives.

It was produced by Sam Katzman, and directed by Lee Sholem, from a story and screenplay by Carroll Young.

Harmless for the family.

"Black 13" with an all-British cast

(20th Century-Fox, November; time, 75 min.)

This is a routine but fairly interesting British-made crime melodrama, suitable as a supporting feature in double-billing situations. Its story about a young man who takes a crooked path, despite a respectable family background, and who pays with his life for his misdeeds, offers few surprises, but it has its moments of suspense and excitement and holds one's attention well throughout. It is an inexpensive production, but the direction is competent and so is the acting, even though the players in the all-British cast are unknown to American audiences:—

Peter Reynolds, aided by Michael Balfour and John Forrest, engineers the robbery of a small cafe. On the following morning, Reynolds, while having breakfast with his family, is censured by Martin Walker, his father, a mild-mannered college professor, for having turned down the offer of a job. Lana Morris, the professor's secretary, is in love with Reynolds, but he ignores her affections to make a play for Genine Graham, a sexy singer at the Roundabout Club, which was actually a front for a gambling den operated in the rear of the building. The police find reason to believe that the cafe holdup and other similar crimes are in some way connected with some one at the college, and detail Patrick Barr to investigate as an undercover agent. In the course of his work, Barr meets up with Rona Anderson, Reynolds' sister, and both fall in love. Through Rona he becomes acquainted with Reynolds but finds no reason to suspect him. In the course of events, Reynolds and his two cohorts rob the college safe and kill the night watchman in the process. After a series of incidents, which include the near murder of Lana by Reynolds when she finds a clue linking him to the crime, and a temporary estrangement

between Rona and Barr when she learns that he is from Scotland Yard, the police, tipped off by Genine, finally catch up with Reynolds and his henchmen as they try to rob the gaming tables at the night club. Reynolds, using Rona as a shield, manages to escape from the police, but in his haste to make a getaway he crashes his car and is killed instantly.

It was produced by Roger Proudlock, and directed by Ken Hughes, from a story by Pietro Germi.

Adults.

"Sign of the Pagan" with Jeff Chandler, Jack Palance and Ludmilla Tcherina

(Univ.-Int'l, December; time, 92 min.)

Unless your patrons have been surfeited with the many period spectacles that have been released this year, "Sign of the Pagan," which has been produced in both CinemaScope and Technicolor, should satisfy them. It may prove to be a top-grossing production in view of the extensive advertising and exploitation campaign that is being put behind the picture by Universal-International. The story, which deals with the exploits of Attila the Hun, the barbarian warlord who, fifteen hundred years ago, led a fierce horde of Mongol horsemen across the European continent in an onslaught against the Roman Empire, is visually fascinating in its depiction of fifth century warfare and of the pomp and glory of ancient Rome and Constantinople. Unfortunately, the story lacks warmth even though it has stature. It is one of those pictures that depends on action and there is plenty of it throughout. There is little comedy relief; the action for the most part is grim and to the point. Although Jeff Chandler does fine work as the Roman centurion who brings about Attila's downfall, the acting of Jack Palance, as Attila, is outstanding. The other players, too, do well. A fault that should be mentioned is the improper way in which stereophonic sound has been utilized; much of it is so ear-splitting that it serves to annoy the spectator. The photography is superb:—

Chandler, a Roman centurion, is sent from Rome to Constantinople to ascertain the loyalty of the Eastern part of the Roman Empire, which was split into two factions. He becomes a captive of Attila, who had organized the barbarians of the North for an assault on Rome. Learning of Attila's plans, Chandler escapes and reaches Constantinople, where he consults with Jeff Morrow, a general, who warns him that the Emperor Theodosius (George Dolenz) and Alexander Scourby, his advisor, planned to rule the Eastern part of the Empire independently. The Emperor ignores Chandler's warning of Attila's scheme to capture Rome, but Ludmilla Tcherina, the Emperor's sister, looks upon Chandler as an ally and makes him captain of her royal guard. Making a surprise entrance at a feast given by the Emperor for friendly barbarian kings, Attila, rejecting gifts, demands instead that a soldier be assigned to teach his army the art of Roman warfare. Chandler is given the assignment, and he demonstrates to Rita Gam, Attila's warrior-daughter, the use of Roman weapons. Chandler is arrested when he again tries to warn the Emperor of Attila's plans, but Morrow helps him to escape and together they engineer a successful palace revolt and help Ludmilla to assume power. She then dispatches Chandler to aid in the defense of Rome. As Attila reaches the outskirts of Rome, Pope Leo (Moroni Olsen) comes to his camp for a parley, warns him that the spirit of the Christian world is behind the defense of Rome, and unwittingly reveals that Rita, now a Christian, had betrayed him. Attila, enraged by the betrayal, kills his daughter. He then orders his forces to retreat from Rome, but Chandler, now the sole defender of Rome, forces a bloody battle in which the Huns are routed and Attila killed by Allison Hayes, his vengeful slave-wife. With the Empire once again united, Chandler and Tcherina marry and begin a reign of peace.

It was produced by Albert J. Cohen, and directed by Douglas Sirk, from a screenplay by Oscar Brodney and Barre Lyndon, based on a story by Mr. Brodney.

Family.

"The Fast and the Furious" with John Ireland and Dorothy Malone

(American Releasing Corp., November; time, 74 min.)

This first release of the newly-formed American Releasing Corporation is a fair program melodrama with a sports car racing background, suitable for the lower half of a double bill. The story idea—that of a fugitive attempting to escape to Mexico by becoming a contestant in an international motor race—is good, but it is hampered by the fact that every trite "gimmick" employed in numerous other chase pictures has been used in an effort to hold the spectator in suspense. The racing sequences are, however, thrilling and suspenseful, and are somewhat similar to those shown in Universal-International's "Johnny Dark." Though there are no comedy situations, the story on the whole is light. The photography is good:—

John Ireland, a fugitive from justice, meets Dorothy Malone in a roadside cafe and learns that she is on her way to compete in an international auto race to Mexico. Seeing an opportunity to escape across the border, he forces her at gunpoint to let him accompany her in her white Jaguar. While qualifying in the trials, Dorothy learns that women are barred from the race. Ireland offers to take over and, knowing that he is desperate, she agrees. Meanwhile she begins to realize that he is not guilty of any crime and that he was being sought on false charges. She urges him to surrender and prove his innocence, but he feels that he has no chance and rejects her advice. On the race course they meet Bruce Carlisle, a friend of Dorothy's, who, too, had entered the race and who is suspicious of Ireland. On the morning of the race, Ireland locks Dorothy in an abandoned cabin to prevent her from "spilling the beans," but she manages to escape and phones the border police. The race turns into a struggle between Ireland and Carlisle, and as Ireland approaches the border a blockade is set up. Smashing through the barricades with Carlisle in pursuit, Ireland becomes known as the driver of the white Jaguar, sought by the police. Carlisle attempts to force Ireland's car off the road, but in doing so his own car goes over an embankment and catches fire. Ireland, risking capture, turns back and rescues Carlisle from the flaming wreck. He now decides to go back and fight the false charges against him. Dorothy, realizing her love for Ireland, promises to wait for him.

It was produced by Roger Corman, and co-directed by Edwards Sampson and Mr. Ireland, from a screenplay by Jerome Odlum and Jean Howell, based on a story by Mr. Corman.

Family.

"Snow Creature" with Paul Langton

(United Artists, November; time, 70 min.)

There is little to recommend in this absurd program horror melodrama, for it is amateurish in all departments—writing, producing, directing and acting. Revolving around a search in the Himalaya Mountains for a murderous, shaggy-looking giant called a "snow creature," the story is not only completely unconvincing but also unimaginative in presentation. There is some suspense in the second half, where the creature, captured and brought to the United States, escapes in Los Angeles and goes out on a murderous binge until he is trapped and killed in a giant storm sewer. But even this phase of the story is only mildly thrilling and is not enough to compensate for the shortcomings of the picture as a whole:—

Heading an expedition of ten Sherpa natives, Paul Langton, an American scientist, sets out from a Tibetan village to explore the flora of the Himalaya Mountains. One night the wife of Langton's chief Tibetan guide is abducted from the village by the Snow Creature and, when word reaches the expedition, the guide begs Langton to help him track down the monster. Langton scoffs at the story of a Snow Creature and refuses. Angered, the guide takes possession of Langton's guns and, together with the other natives, forces him to go along on the search. Langton is surprised no end when the Creature is tracked to a cave in the mountains, and he succeeds in preventing the natives from killing

the monster so that he might bring him back alive to the United States. After taking elaborate pains to transport the creature to the Los Angeles in a special refrigerated unit, Langton finds himself in a hassle with the Immigration authorities as to whether the Creature should be admitted into the country. While this discussion is going on, the monster escapes, commits two murders and terrifies the city. A police dragnet is set up to capture the Creature, and his movements indicate that he must be hiding in the city's giant storm sewers. A thorough search of the sewers ends with the police capturing the monster alive, but they are compelled to shoot him dead when he manages to get a death grip on Langton.

It was produced and directed by W. Lee Wilder, from a story and screenplay by Myles Wilder. Adults.

"Track of the Cat" with Robert Mitchum, Teresa Wright, Diana Lynn and Tab Hunter

(Warner Bros., Nov. 27; time, 102 min.)

From the production point of view, "Track of the Cat," photographed in CinemaScope and WarnerColor, is tops. The direction is skillful, the acting highly competent, and the photographic effects of "black-and-white" in color unusually dramatic. Unfortunately, the story is too depressing to be classified as an entertainment for the masses. It revolves around a family in an isolated, snow-bound ranch in Northern California, living in dread and terror because of the presence in the area of a man-killing panther; they feared that the cat presaged death, and two members of the family lose their lives in an unsuccessful attempt to track down and kill the animal. The panther, incidentally, is never shown on the screen, although a good part of the action revolves around Robert Mitchum's efforts to track it down. In addition to the fact that the action is depressing, one has to contend also with the unpleasant characterization portrayed by Mitchum, who is presented as hard and domineering, and with that of Beulah Bondi, as the mother, a vindictive, embittered woman, who makes life miserable for every one in the household. There are no comedy situations, the entire action being grim and unhappy in tone. Another drawback is the excessive talk, much of it dreary:—

Included among those at the ranch are Philip Tonge, the father, an educated but alcoholic man; Miss Bondi, his wife; William Hopper, their quiet, eldest son; Mitchum, the second son, a boastful bully; Tab Hunter, the youngest son, unsure of himself and afraid of Mitchum; Teresa Wright, their disillusioned spinster sister; Diana Lynn, who lived on an adjacent ranch and who loved Hunter; and Carl Switzer, a superstitious Indian handyman. The first snow of winter brings terror to the ranch, for with it comes a huge mountain lion who kills the cattle and who, the Indian believed, had killed his wife and daughter years previously. Hopper and Mitchum go out to the distant hills to track down the cat and, when Mitchum returns to the ranch for rations, the cat attacks and kills Hopper. Mitchum finds the body, loads it on a horse and sends the animal homeward. When the horse reaches the ranch, Teresa, thinking that the body was that of Mitchum, is almost hysterically happy, for she hated him because of his bullying tactics, but her joy turns to grief when she realizes that Hopper had been the victim. While the mother mourns and the father continues his excessive drinking, Hunter makes preparations to bury Hopper. Meanwhile the family becomes anxious about Mitchum, who had not returned for two days in a determined effort to bag the lion. Actually Mitchum had lost his horse and his food, and in a moment of panic had run blindly toward home and had fallen over a cliff to his death. At his mother's insistence, Hunter takes the Indian and goes in search of Mitchum. They locate his body and, as they set out for the ranch, they hear the cat snarling nearby. Hunter tracks down the beast and kills him. This accomplishment gives him new strength and courage to face life without being dominated, much to Diana's happiness.

It is a Wayne-Fellows production, directed by William A. Wellman from a screenplay by A. I. Bezzerides, based on a novel by Walter Van Tilburg Clark. Adults.

THE NEW HEAD OF NATIONAL THEATRES

The directors of National Theatres deserve great credit for having unanimously elected Elmer C. Rhoden as president, to succeed the late Charles P. Skouras, who died October 22.

Mr. Rhoden, who has long been a vice-president of National Theatres as well as president of Fox Mid-west Theatres, first entered the motion picture industry in 1912 and he brings to his new post a wealth of experience that augurs well for the future of his large theatre chain.

The qualifications of Elmer Rhoden are too well known to need comment here. Suffice it to say that he is a man of high character and ideals, and that he is one of the few clear-headed executives in the business.

HARRISON'S REPORTS wishes Mr. Rhoden a full measure of success.

"Crest of the Wave" with Gene Kelly

(MGM, December; time, 90 min.)

A fairly interesting if not outstanding British-made melodrama, revolving around the friction and eventual understanding between British and American naval officers and enlisted men who are thrown together at a remote experimental station to work on the development of a new type of torpedo. The picture's appeal to women probably will be limited, for it has an all-male cast and no love interest. The action fans, too, may find its appeal limited, for the story is given more to talk than to movement, and its tense and exciting moments are few and far between. Some welcome humor is provided by the feuding between two American enlisted men and several of their British counterparts. The acting of the entire cast is highly competent, but a more vigorous pace would have given the story a stronger dramatic impact. As it stands, its box-office chances will depend heavily on the marquee value of Gene Kelly's name:—

The story takes place on a bleak island off the coast of Scotland, where a pall of gloom hangs over the British Naval personnel stationed there. Engaged in secret experimental work on a new type of torpedo, the tests had not only proved unsuccessful but had also caused the deaths of an officer and a rating who were killed while attempting to fire one of the torpedoes from a two-man submarine. To further the experiments, the Admiralty arranges with the American Navy to assign Gene Kelly, a lieutenant and scientist, whose experience with underwater explosives was considerable. Kelly arrives at the station with Jeff Richards and Fredd Wayne, two U.S. Navy torpedomen, who had been assigned to work with him. Frictions and tensions follow quickly after their arrival. John Justin, a very correct British lieutenant works closely with Kelly but resents the methods he employs as well as his attitude that he alone must take full responsibility for the next test. Richards and Wayne get along pretty well with the British sailors except for Sidney James, the cook, who learns that Richards had married his former girl-friend and is openly resentful toward him. After considerable experimental work, Kelly announces that he is ready to test the torpedo, but he is denied permission to conduct the test himself. The assignment goes to a

young British officer who, together with an enlisted man, is killed when the test fails once again and blows the submarine to bits. This tragedy results in the establishment of a closer bond between Kelly and Justin, and both are distressed when the Admiralty decides to halt the experiments. When Justin manages to discover the fault with the torpedo, Kelly goes before the Admiralty authorities and persuades them to permit one more test. Through a little trickery, he manages to carry out the test personally, and this time it proves to be an outstanding success. It ends with Kelly and his aides leaving the island, carrying with them the friendship and good will of all concerned.

It was produced and directed by John and Roy Boulting, from a screenplay by Frank Harvey and Roy Boulting, based on the play "Seagulls Over Sorrento," by Hugh Hastings.

Family.

"Hansel and Gretel"

(RKO-Myerberg, December; time, 72 min.)

A charming entertainment that should enthrall children and at the same delight adults. Based on Engelbert Humperdink's famed opera of the same name, the story is acted by Michael Myerberg's Kinemins, electrically controlled dolls, which he developed after 15 years of research. Covered with plastic-textured skin, the Kinemins are capable of unlimited facial expressions and body movements. The fascination of this almost magical accomplishment is sure to catch on with both youngsters and adults, even though to some extent the movements of the Kinemins are not as smooth as one would wish. What is outstanding, however, is the operatic singing, which should interest the adult segment of the movie-going public. The Technicolor photography is excellent, and the different hues are in keeping with the changing moods of this classic fairy tale.

The story, which is familiar to almost every child and adult, revolves around Hansel and Gretel, the children of a broom maker. When their mother comes upon them unexpectedly and finds them dancing and frolics instead of tending to their chores, she sends them into the forest nearby to collect wild strawberries for dinner. The children get lost and spend the night in the woods, under the protection of guardian angels. But the next day they come upon a gingerbread house inhabited by a witch, Rosina Rubylips. The witch puts Hansel in a cage to fatten until she is ready to eat him, while she prepares to put Gretel in the oven at once. Hansel manages to free himself just as the witch is about to put Gretel into the oven, and together they push the witch into the fire. Her house disappears and the row of gingerbread children in front of it turns into live boys and girls, captives of the witch. It ends with the parents of Hansel and Gretel arriving on the scene to take them home for a celebration.

The voices of the Kinemins are provided by Constance Brigham, Anna Russell, Mildred Dunnock, Frank Rogier, Delbert Andersen, Helen Boatright and the Apollo Boys' Choir.

Michael Myerberg Productions produced it, and John Paul directed it, from a screenplay by Padraic Colum.

Fine for the entire family.

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PRODUCTION FINANCING COMPANY FORMED BY TOA

Following through on the action taken at its recent Chicago convention, the Theatre Owners of America this week filed incorporation papers in Delaware for the formation of a film production financing company, the purpose of which is to finance independent production in an effort to relieve the product shortage.

The new company, which is to be known as the Exhibitors Film Financial Group, Inc., and which will be separate and apart from the TOA, will have a capitalization of \$10,000,000. An application has been filed with the Securities and Exchange Commission in Washington for approval of the sale of stock in that amount.

At a trade press conference held at TOA headquarters in New York this week, E. D. Martin, the organization's new president, Herman M. Levy, general counsel, and Sam Pinanski, temporary president of the new company, stated that the stock will be offered first to exhibitors, whether TOA members or not, and later might be offered to those in other branches of the industry as well as the general public.

They made it clear that the purchase of stock by any exhibitor would be purely in the nature of an investment and will not give him the right to preferential treatment in connection with the buying and booking of any pictures financed by the new company. Exhibitors, they said, should view their purchases of stock as, not only an investment, but also as insurance that more product will be available to them. The financing plan does not involve the guarantee of playdates by exhibitor investors for any of the pictures produced. The TOA officials also pointed out that there will be no controls on the sales policies of any of the independent producers financed by the new company, but they expressed the hope that the additional product will make for a more competitive market with a resultant lowering of film rental demands.

They further stated that the plan contemplates the release of EFFG-financed films through independent regional distributors in the various exchanges and not through any of the major distributors. Two reasons were given for barring distribution through a major company: The first is that the financing company has been formed for the express purpose of supplementing present production, and if any EFFG-financed picture were to end up on a major company releasing schedule as a substitute for a picture it might have normally produced, it would defeat the purpose of the plan. The second reason given was that the cost of

distributing through a major company is too high and thereby results in excessive film rental demands.

In addition to Pinanski as president, other temporary officers of the new corporation include John Rowley, vice-president; Myron Blank as secretary; and L. S. Hamm, treasurer. These officers will also serve as temporary directors, along with E. D. Martin, Alfred Starr and Walter Reade, Jr. In due time the stockholders will elect a permanent board of directors, which in turn will elect the permanent officers.

Present plans call for a brochure to be sent to all exhibitors within a few weeks, outlining the project and inviting them to buy stock.

Since a specific policy to be followed by this new company is yet to be formulated, there is no basis on which one can form a sound judgment as to its value to exhibition. Basically, however, it represents a positive and constructive effort to help solve the product shortage, and the TOA is to be commended for sponsoring it.

A WELCOME PROPOSAL

An encouraging, if not yet definite, move toward a solution to the grievances that are keeping distributor-exhibitor relations in a constant turmoil was the offer made this week by Al Lichtman, 20th Century-Fox's director of distribution, to call an industry round-table conference of company presidents, sales managers and exhibitor leaders for a discussion of mutual problems.

Lichtman's proposal to see what he can do about arranging such a conference was volunteered during the one-day meeting held in New York last Monday of the Council of Motion Picture Organizations' executive committee and board of directors.

Such a conference, of course, would not come under COMPO sponsorship, for the by-laws of the organization specifically prohibit the consideration of trade practices.

Lichtman's proposal was enthusiastically endorsed by the top exhibitor leaders attending the COMPO meeting. Ben Marcus, president of National Allied, E. D. Martin, president of the TOA, Harry Brandt, head of ITOA, and other prominent exhibitor leaders expressed their willingness to cooperate in the movement and urged that the conference be called as soon as possible.

In proposing the conference, Lichtman assured the exhibitor leaders that the heads of the picture companies would favor and welcome such a meeting, but he pointed out that he was not sure if the company lawyers would agree since they might feel that such

(continued on back page)

"Tonight's the Night" with David Niven, Yvonne de Carlo and Barry Fitzgerald

(Allied Artists, December; time, 88 min.)

Despite the inanity of some of the action, and the story's tendency to be confusing, "Tonight's the Night" should prove acceptable to the rank and file. It is a light comedy, with much horseplay, but even the silly situations should provoke laughter. The picture was produced in Southern Ireland, and the background scenes, enhanced by the fine Technicolor photography, are beautiful. Barry Fitzgerald is as good as ever in his handling of the comedy in this picture, but he should start dieting, for a little more puffiness in his cheeks will make him unpleasant to look at. The action on the whole is fast:—

A. E. Mathews, lineal owner of the Great House, its hunting grounds and the village of Rathbarney, in South Ireland, is killed during a fox hunt when at attempts to scale a high wall with an aged horse. Every one mourns his death deeply, and most affected are Fitzgerald, his servant, and George Cole, pot boy in the village tavern. David Niven, the dead man's nephew, arrives from England to take over the estate, but the villagers take an immediate dislike to him because of his heartless attitude. But Yvonne de Carlo, a scheming widow, considers Niven a good catch and sets out to ensnare him. Niven, however, proves to be an utter bounder and does not fall for her charms. The villagers plan to murder Niven so that money promised by his uncle might be paid out. On the traditional Ancestor's Night, when the ghost of the first ancestor is supposed to walk through the halls of the Great House, bedlam breaks loose when some one impersonating the ancestor appears. The village priest appears at the height of the confusion and informs the villagers that a new will had been made, with its provisions to take effect if every one feels that Niven had failed to maintain the old family's traditions. Every one feels that Niven had failed because of his heartlessness, and as a result he is stripped of everything. When Niven leaves, Yvonne follows him, and their departure is a source of happiness for all concerned.

Mario Zampi produced and directed it, from a story and screenplay by Jack Davies and Michael Petrwee.

Despite some sex twists, the picture should go over well with family audiences.

"The Outlaw's Daughter" with Bill Williams, Kelly Ryan and Jim Davis

(20th Century-Fox, November; time, 75 min.)

The followers of western melodramas should get ample satisfaction from "The Outlaw's Daughter," which has been photographed in color by the Color Corporation of America. Centering around a young woman who turns to a life of outlawry when she mistakenly believes that a U.S. Marshal had murdered her father, the story, though it offers few surprises, is developed in interesting fashion and has more than a fair share of exciting situations that involve gunfights, fistcuffs and chases. Kelly Ryan, a pert newcomer, gives a good account of herself in the feminine lead, while Bill Williams is convincing as the villainous outlaw who misleads her. Jim Davis is properly stalwart as the misunderstood Marshall. The direction is good, and so is the color photography:—

Determined to track down the man who killed his brother in a stagecoach holdup, Davis trails the bandits to the ranch of Nelson Leigh, a retired outlaw. Leigh investigates Davis' charge and discovers that Bill Williams, a trusted ranch hand, and Elisha Cook, his partner, had committed the crime. When he threatens to turn them over to the Marshal, Williams shoots him down in cold blood and escapes before Marshal can identify him. Kelly Ryan, Leigh's daughter, rushes to the scene and, finding her father shot dead, erroneously believes that Davis had killed him, despite his denials. Kelly moves into town and Davis falls in love with her, but she spurns him for Williams, who had long pursued her at the ranch. When Williams kills George Cleveland to keep him from revealing what he knew about the killings, Davis guesses that he is the wanted murderer and proceeds to

arrest him. But Kelly, thinking that Williams had been involved in a fair fight with Cleveland, disarms Davis and flees with both Williams and Cook. From then on she participates in a life of outlawry, but is secretly torn between her fascination for Williams and her love for Davis. In due time Davis and a posse catch up with the trio and, in an act of treachery, Williams deliberately pushes Cook into the line of gunfire to make good his own escape. Kelly then realizes that Williams is cruel and brutal, and learns from the dying Cook that Williams had killed her father. Meanwhile Davis rides Williams down and the two engage in a fight that ends with Williams' death in a fall from a cliff. Kelly surrenders to Davis, confesses her love and rides back to town with him to pay for her crimes. Davis promises to wait for her release.

It is an Allee production, produced and directed by Wesley Barry from a screenplay by Sam Roeca.

Unobjectionable morally.

"Cattle Queen of Montana" with Barbara Stanwyck and Ronald Reagan

(RKO, November; time, 88 min.)

Except for the fact that there is considerable marquee value in the names of Barbara Stanwyck and Ronald Reagan, "Cattle Queen of Montana," photographed in Technicolor, is no more than a moderately interesting outdoor melodrama. There is little about either the story or the characterizations that is novel, and not much imagination has gone into the treatment, but it has enough exciting action to get by with the indiscriminating movie-goers. Barbara Stanwyck does her usual competent work as a fearless young woman who becomes involved with greedy whites and renegade Indians after her father, a cattleman, is murdered for his holdings. Ronald Reagan, too, is competent as an undercover Army man who comes to her aid, as is Gene Evans as the villainous rancher who masterminds the cattle rustling and the unrest among the Indians. These performances, however, are hampered by the usual clichés that are found in most pictures of this type. The color photography is a definite asset.

The rather complicated plot has Morris Ankrum, accompanied by Barbara, his daughter, reaching Buffalo Valley, in Montana, with a large herd of cattle, one day ahead of the deadline for filing a pre-emption on a tract of land. That night a band of renegade Indians, led by Anthony Caruso, attack the camp and stampede the cattle, killing Ankrum and leaving Barbara unconscious. She is rescued by Lance Fuller, educated son of the Indians' chief, who takes her to the tribe's village for medical aid. Subsequent developments disclose that the tribe was divided into two factions. The one led by Fuller believed that the whites and Indians could live in peace, while the other led by Caruso favored fighting against encroachment of their land. Actually, however, Caruso was in the pay of Gene Evans, a wealthy cattle owner, who ordered the attack on Ankrum in order to rustle his cattle and to prevent him from filing his pre-emption. In the complicated events that follow, Barbara, aided by Fuller, finds circumstantial evidence of the foul tactics employed by Evans, but she lacks positive proof. Fuller helps her to recover 200 of her stolen cattle and she settle down on the land in defiance of Evans, despite the warnings of Ronald Reagan, his hired gunman. After numerous other events, in which Evans tries to dispose of, not only Barbara, but also Caruso, conclusive evidence is found of his responsibility for the murder of Barbara's father as well as for supplying the renegade Indians with arms and ammunition for use against the whites. At this point, Reagan reveals himself to be an undercover Army man and, together with Barbara and Fuller's friendly Indians, he kills off Evans and his cohorts and compels the renegades to surrender. With peace once again reigning in the territory, the thoughts of Barbara and Reagan turn to love.

It was produced by Benedict Bogeaus, and directed by Allan Dwan, from a screenplay by Howard Estabrook and Robert Blees, based on a story by Thomas Blackburn.

Family.

"Desiree" with Marlon Brando, Jean Simmons, Merle Oberon and Michael Rennie

(20th Century-Fox, November; time, 110 min.)

An outstanding historical romantic costume drama, based on Annemarie Selinko's fanciful but best-selling novel about a silk merchant's daughter, a commoner, who was Napoleon's first love but who married Bernadotte and subsequently became the Queen of Sweden. Photographed in CinemaScope and DeLuxe color, it is an opulent, eye-filling production, with magnificent sets and costumes that transport the audience into the colorful pageantry of the Napoleonic era, which followed the bloody French Revolution. Even more important is the fact that it is an engrossing entertainment, with exceptionally fine performances contributed by Marlon Brando, as Napoleon; Jean Simmons, as Desiree; and Michael Rennie, as Bernadotte. Merle Oberon is competent in the relatively smaller part as Josephine. Although the period of the story covers the rise and decline of Napoleon from 1794 to 1812, his conquests and defeats are mentioned rather than depicted, with the action concentrating on Desiree's disillusionment when he spurns her for his politically beneficial marriage to Josephine; her own marriage to Bernadotte, one of Napoleon's foremost generals; the split between her husband and Napoleon when he (Bernadotte) is made Crown Prince of Sweden; and her influence with Napoleon throughout his rule as France's Emperor. There is considerable dramatic impact in a number of the situations, but there are many light touches of comedy that relieve the tension and enliven the proceedings. The direction is expert.

Briefly, the story depicts the meeting between Desiree and Napoleon in Marseilles, before his rise to power, their falling in love and becoming engaged, and her bitterness when he jilts her to marry Josephine, an influential woman who was in position to further his ambitions. After discovering his fickleness in Paris, she meets and marries Gen. Jean-Baptiste Bernadotte and bears him a son. But her path and that of Napoleon continue to cross, for Julie (Elizabeth Sellars), her sister, had married Joseph (Cameron Mitchell), Napoleon's brother, while Bernadotte himself had become a Marshal of France. After Napoleon becomes Emperor, he dissolves his marriage with Josephine because of her inability to bear him a child, after which he marries Marie-Louise von Hapsburg, the Austrian Princess. In the year 1810, Bernadotte, admired for his democratic ideals, is chosen as the crown prince of Sweden by the Swedish Parliament to succeed that country's ailing monarch. Bernadotte accepts the honor and arouses Napoleon's wrath by surrendering his French citizenship and by refusing to rule Sweden in accordance with Napoleon's dictates. When Desiree returns to France for a visit, Napoleon announces his plans to invade both Russia and England, and holds her as a hostage to compel Bernadotte to join forces with him. Bernadotte, however, joins the opposing armies and his strategy brings about the defeat that sends Napoleon to Elba in exile. Escaping from Elba, Napoleon raises a new army, which promises more bloodshed, but Desiree persuades him to surrender his sword for the good of France and to take up exile on St. Helena. She then returns to Sweden with Bernadotte.

It was produced by Julian Blaustein, and directed by Henry Koster, from a screenplay by Daniel Taradash.

Family.

"Masterson of Kansas" with George Montgomery

(Columbia, no rel. date set; time, 73 min)

Photographed in Technicolor, this is a fairly good western, one that should make a useful supporting feature in most double-billing situations. The story itself puts no strain on one's thinking powers, and there is little in it that departs from the usual western formula, but it contains all the elements of excitement that one expects to find in a picture of this type and should, therefore, satisfy the action fans. George Montgomery is capable in the role of a fearless sheriff, and James Griffith registers strongly as a gunslinging gambler who despises Montgomery but joins him to defeat the lawless element. Nancy Gates fits neatly into the feminine lead. The direction is competent, and the color photography fine:—

Having negotiated a peace treaty granting the Indians a reserve in the grass country outside Dodge City, John Maxwell is framed for the murder of an Army colonel by a group of cattlemen, led by Bill Henry, who did not want the pasture land fenced off. Maxwell is convicted when David Bruce, one of Henry's stooges, testifies that he saw

him shoot the colonel. Montgomery, the sheriff, comforts Nancy, Maxwell's daughter, and determines to prove her father's innocence when he learns that Bruce was many miles from the scene of the murder at the time it was committed. Montgomery persuades Bruce Cowling, the U.S. Marshall, to let him launch a hunt for Bruce, who disappeared immediately after testifying. Meanwhile Maxwell is kept under guard to protect him from a lynching. Learning of Montgomery's intentions, Henry approaches Griffith and tries to make a deal with him to murder the sheriff. But Griffith, having some sense of decency, refuses to go after Montgomery except in a fair fight. He takes a fancy to Nancy, however, and for that reason submerges his dislike for Montgomery and joins him in the effort to save her father. In the events that follow, Montgomery catches up with Bruce and compels him to confess that he had lied on the witness stand and that Henry himself had committed the murder. Learning of this confession, Henry and his cohorts kill Bruce and incite a mob to lynch Maxwell before Montgomery can act on the confession. The mob storms the jail and drags Maxwell to the gallows, but before they can hang him, Montgomery, Cowling and Griffith arrive on the scene with guns blazing. In the battle that follows, they rescue Maxwell and wipe out Henry and his gang.

It was produced by Sam Katzman, and directed by William Castle, from a story and screenplay by Douglas Heyes. Unobjectionable morally.

"So This Is Paris" with Tony Curtis, Gloria de Haven, Gene Nelson and Corinne Calvet

(Univ.-Int'l., January; time, 96 min)

A gay and breezy Technicolor musical comedy. Although it probably will not win critical acclaim, it is the type of picture that should provide the rank-and-file movie-goers with a session of satisfying entertainment. The story itself is lightweight, but it is a humorous concoction about the romantic adventures of three American sailors on the loose in Paris, and serves adequately as a framework for the funny gags and pleasing musical numbers. The Tony Curtis fans in particular should get a kick out of it, for he proves himself to be quite adept in the song-and-dance routines, and garners quite a few laughs in his handling of the comedy. Gene Nelson's spectacular dance routines add much to the entertainment values. In the pulchritude department, the film is graced by the presence of Gloria de Haven, Corinne Calvet, Mara Corday and a bevy of other shapely beauties who help to make the proceedings glamorous and pleasing to the eye. All in all, it adds up as a musical comedy froth that is competently directed and acted, and should please the general run of audiences:—

Curtis, Nelson and Paul Gilbert, on leave in Paris, visit a bistro where they meet Gloria, the headline entertainer. While Curtis dates Gloria, Gilbert becomes involved with Mara, the bistro's cashier, and Nelson meets up with Corinne, a chic, man-crazy French heiress, when he stops a thief from stealing her purse. On the following morning the boys are invited to Gloria's home for breakfast, and they discover that she, aided by Ann Codee, her grandmother, was caring for six war orphans with the financial aid of an American philanthropist. The three sailors then visit Corinne at her spacious home, where Curtis loses no time making a play for her, to the evident displeasure of Roger Etienne, her French boyfriend. Curtis breaks a date with Gloria to go out with Corinne who, as a publicity stunt, announces that she and Curtis are engaged. Gloria, furious, vows never to see Curtis again, even though Corinne had departed for Monte Carlo to join her father. Complications arise when the philanthropist dies and word comes that no money would be forthcoming for the orphans until the estate is settled. To raise the funds needed, the boys, trading on Curtis' status as Corinne's "fiance," arrange a charity bazaar at her home. The disgruntled Roger notifies Corinne and her father, and they hurry back to Paris and call in the police to stop the affair. The boys, however, bring Gloria and the orphans to the mansion, and their appearance causes Corinne's father to have a change of heart. The three gobs then put on a big show that brings enough money to assure the orphans of their keep, after which they bid goodbye to their respective girls and head back to their ship.

It was produced by Albert J. Cohen, and directed by Richard Quine, from a screenplay by Charles Hoffman, based on a story by Ray Buffum.

Family.

a trade parley would be in violation of the anti-trust laws. He expressed confidence, however, that, if such a conference could not be held, the individual companies and their presidents would be willing to meet with the exhibitor leaders separately.

It is to be hoped that Mr. Lichtman will succeed in arranging this trade conference, for the need has never been greater for devising means and ways whereby the interests of the motion picture industry may best be protected and promoted, and differences composed. An all-industry conference, attended by leaders with a will to cooperate and to be fair and just, may very well accomplish what lawsuits and legislation, as well as exhibitor belligerency, could not accomplish.

WATCH OUT FOR THIS!

At a trade press conference held last week, Eliot Hyman announced the launching of active operations of his recently organized film company, Associated Artists Productions, which is engaged in the distribution of pictures to both television and theatres.

Mr. Hyman, who is president of the company, which has its main office in New York and is opening branch offices throughout the country, disclosed that he already has an extensive program of pictures, twenty-four of which were acquired from London Films and have not yet been shown in this country. He stated that these pictures are now ready for theatrical distribution and assured the press representatives that they would not be made available for TV showings until approximately two years after they have completed their theatrical run, thus giving the exhibitors a substantial clearance. The different trade papers duly reported this statement.

Weekly *Variety*, in its November 17 issue, reports that television station KTLA, in Hollywood, has acquired 34 feature films from Mr. Hyman's company, three of which are 1954 releases that have not yet been seen in the theatres. The report further states that Klaus Landsberg, head of the station, disclosed that the deal contains a "unique plan" whereby the 1954 releases will be seen day-and-date with their theatrical showings in Hollywood.

The three pictures are "Green Scarf," "Those Who Dare" and "An Inspector Calls," which are among the 24 pictures named by Hyman as ready for theatrical release only.

In view of the product shortage, many exhibitors may be tempted to book the Associated films, particularly since many of them have well known stars. They will do well to demand and obtain written guarantees from the company to the effect that the pictures they book have not been shown on TV and will not be shown until the lapse of a specific period of time.

SOUND ADVICE

In his November 22 service bulletin to his membership, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, offers this sound advice to the exhibitors and to Warner Bros. in connection with the exhibition of "A Star is Born":

"Quoted prices for 'A Star is Born' from Warner Bros. are fantastic but there is another quirk in this one that might be precedent setting.

"Originally in the first run houses throughout the state, the picture ran three hours and two minutes. About 27 minutes have been cut from the picture as it will be released to subsequent runs.

"This sets a dangerous precedent. One of the things that the sub-runs have always been able to say truthfully is that the pictures are shown exactly as they were originally. If the public learns that a picture is cut after it has been shown in the first runs this will set the stage for other companies to do the same thing and will seriously hurt sub-run business.

"Regardless of what 'A Star is Born' is worth in its original form, it is worth *nothing* to a sub-run theatre after it has been cut. The sub-run would be better off to advertise that it is not showing the picture because it has been cut. The least Warner Bros. can do is to offer the picture in both its original or cut versions so that the exhibitor may make his own choice."

To add to what Wile has to say, it should be pointed out that the daily newspapers throughout the country, generally through syndicated columns, have given considerable publicity to the statement made by Sidney Luft, producer of 'A Star is Born,' to the effect that, though the picture's running time would be cut, the trimmed versions would be shown only in the small-town and subsequent-run theatres, while the key-run houses in the large cities will show the uncut version. This publicity, of course, might very well have an adverse effect on attendance in subsequent-run bookings, and for that reason Warner Bros. will do well to heed Wile's advice to make the picture available in both the original and cut versions so that the exhibitor may have his choice.

THE COMPO MEETING

An over-all plan to expand theatre attendance was the principal topic of discussion at this week's meeting of COMPO's executive committee and board of directors, and in line with this plan the meeting endorsed the proposed national audience poll whereby the nation's movie-goers would vote for the best picture of the year and the best actor and actress, as well as supporting players.

Wilbur Snaper, Sam Pinanski and Al Lichtman, the COMPO co-chairmen, were directed to appoint a committee to check into the audience poll plan as well as other projects that are designed to increase theatre attendance. This committee is to prepare a report on what will be required, financially and otherwise, to carry out the over-all plan.

Other steps taken at the meeting were as follows:

It was decided to keep COMPO's tax repeal committee in existence but to hold off at this time any organized drive to eliminate the remaining Federal ticket tax.

The group insurance plan was referred back to the member organizations, with the understanding that National Allied, which opposed the plan, will not veto it if the other member groups approve it.

The annual campaign for COMPO dues was postponed until May or June.

The co-chairmen were authorized to appoint a committee to study a proposed COMPO public liability insurance plan and to submit a report.

HARRISON'S REPORTS

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(Partial Index No. 6—Pages 158 to 184 Inclusive)

Titles of Pictures	Reviewed on Page
Adventures of Haji Baba, The— 20th Century-Fox (94 min.)	162
Athena—MGM (97 min.)	179
Barefoot Contessa, The—United Artists (128 min.)	159
Beau Brummell—MGM (113 min.)	162
Bengal Brigade—Univ.-Int'l (87 min.)	171
Black 13—20th Century-Fox (75 min.)	182
Black Knight, The—Columbia (85 min.)	170
Black Widow—20th Century-Fox (95 min.)	174
Bob Mathias Story, The—Allied Artists (80 min.)	167
Cannibal Attack—Columbia (69 min.)	182
Carmen Jones—20th Century-Fox (105 min.)	163
Crest of the Wave—MGM (90 min.)	184
Drum Beat—Warner Bros. (111 min.)	179
Fast and the Furious, The— Amer. Rel. Corp. (74 min.)	183
Fire Over Africa—Columbia (84 min.)	162
Golden Mistress, The—United Artists (82 min.)	171
Hansel and Gretel—RKO (72 min.)	184
Last Time I Saw Paris, The—MGM (116 min.)	178
Lawless Rider, The—United Artists (62 min.)	170
Operation Manhunt—United Artists (77 min.)	174
Passion—RKO (84 min.)	163
Phffft—Columbia (91 min.)	170
Ricochet Romance—Univ.-Int'l (80 min.)	171
Sign of the Pagan—Univ.-Int'l (92 min.)	182
Sleeping Tiger, The—Astor (89 min.)	167
Snow Creature—United Artists (70 min.)	183
Star is Born, A—Warner Bros. (182 min.)	158
Steel Cage, The—United Artists (85 min.)	174
They Rode West—Columbia (84 min.)	167
This Is My Love—RKO (91 min.)	159
Three Ring Circus—Paramount (110 min.)	172
Track of the Cat—Warner Bros. (102 min.)	183
Twist of Fate—United Artists (89 min.)	178
Unholy Four, The—Lippert (80 min.)	160
Woman's World—20th Century-Fox (94 min.)	158
You Know What Sailors Are— United Artists (89 min.)	178

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1953-54

5432 The Weak and the Wicked—British-made	July 13
5409 Return from the Sea—Sterling-Brand	July 25
5417 Security Risk—Ireland-Malone	Aug. 8
5412 Killer Leopard—Johnny Sheffield	Aug. 22
5420 Jungle Gents—Bowery Boys	Sept. 5
5427 Two Guns and a Badge—Wayne Morris	Sept. 19
5421 Bowery to Bagdad—Bowery Boys	Jan. 2

(End of 1953-54 Season)

Beginning of 1954-55 Season

5501 The Human Jungle—Merrill-Sterling	Oct. 3
5502 The Bob Mathias Story—Mathias	Oct. 24
5503 Target Earth—Denning-Grey	Nov. 7
5504 Cry Vengeance—Stevens-Vohs	Nov. 21
5505 Port of Hell—Clark-Morris	Dec. 5
5506 Tonight's the Night—DeCarlo-Niven	Dec. 19
5508 The Big Combo—Wilde-Conte	Jan. 30

Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

707 Jungle Man-Eaters—Weissmuller	June
714 Black Eagle—reissue	June
707 Indiscretion of An American Wife—Jones-Clift	July
709 Hell Below Zero—Ladd-Tetzel	July
705 The Outlaw Stallion—Carey-Patrick	July

704 The Law vs. Billy The Kid—Brady	Aug.
713 Gunfighters—reissue	Aug.
708 Coroner Creek—reissue	Aug.
704 Pushover—MacMurray-Novak	Aug.
712 A Bullet is Waiting—Simmons-Calhoun	Sept.
721 The Black Dakotas—Merrill-Hendrix	Sept.
710 Human Desire—Ford-Grahame-Crawford	Sept.
702 On The Waterfront—Marlon Brando	Oct.
720 Three Hours to Kill—Andrews-Reed	Oct.
722 Miss Grant Takes Richmond—reissue	Oct.
719 The Black Knight—Ladd-Medina	Nov.
716 Fire Over Africa—O'Hara-Carey	Nov.
718 Cannibal Attack—Weissmuller	Nov.
The Affairs of Messalina—Italian-made	Nov.
715 Phffft—Holliday-Lemmon	Dec.
717 They Rode West—Francis-Reed	Dec.
701 The Caine Mutiny—all-star	special

Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

1953-54

5326 Paid to Kill—Dane Clark	June 25
5329 River Beat—Kirk-Bentley	July 16
5330 Terror Ship—William Lundigan	Sept. 3
5323 The Siege—Special cast	Nov. 26

(End of 1953-54 Season)

Beginning of 1954-55 Season

5405 Thunder Pass—Clark-Patrick-Devine	Aug. 20
5404 Silent Raiders—Bartlett-Lyon	Sept. 17
5401 The Unholy Four—Paulette Goddard	Sept. 24
5402 Deadly Game—Bridges-Silva	Oct. 8
5403 A Race for Life—Conte-Aldon	Dec. 10

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1953-54

424 The Student Prince—Blyth-Purdum (C'Scope)	June
425 Men of the Fighting Lady—Johnson-Pidgeon	June
430 Gone With the Wind—reissue	July
427 Valley of the Kings—Taylor-Parker	July
429 Her Twelve Men—Garson-Ryan	Aug.
426 Seven Brides for Seven Brothers— Powell-Keel (C'Scope)	Aug.

(End of 1953-54 Season)

Beginning of 1954-55 Season

504 Brigadoon—Kelly-Johnson-Charisse (C'Scope)	Sept.
501 Betrayed—Gable-Turner-Mature	Sept.
503 Rogue Cop—Taylor-Leigh	Oct.
502 Beau Brummell—Granger-Taylor	Oct.
505 A Woman's Face—reissue	Oct.
506 Dr. Jekyll and Mr. Hyde—reissue	Oct.
507 Athena—Powell-Reynolds-Purdum	Nov.
510 The Last Time I Saw Paris— Taylor-Johnson-Reed	Nov.
508 Tarzan and the Ape Man—reissue	Nov.
509 Tarzan Escapes—reissue	Nov.
511 Crest of the Wave—Kelly-Richards	Dec.
512 Deep in My Heart—Ferrer-Oberon	Dec.
513 Battleground—reissue	Dec.
514 The Asphalt Jungle—reissue	Dec.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1953-54

5317 Elephant Walk—Taylor-Andrews	June
5318 Secret of the Incas—Heston-Sumac	June
5325 The Greatest Show on Earth—reissue	July
5319 Knock on Wood—Kaye-Zetterling	July
5320 Living It Up—Martin & Lewis	Aug.
5321 About Mrs. Leslie—Booth-Ryan	Aug.

(End of 1953-54 Season)

Beginning of 1954-55 Season

5401	Rear Window—Stewart-Kelly	Sept.
5402	Sabrina—Hepburn-Holden-Bogart	Oct.
5403	Reap the Wild Wind—reissue	Oct.
5430	White Christmas—Crosby—Kaye	Nov.
5404	Three Ring Circus—Martin & Lewis	Dec.
5405	The Bridges at Toko-Ri—Holden-Kelly	Jan.
5406	Mambo—Winters-Mangano-Gassman	Feb.
5407	Conquest of Space—Brooke-Fleming	Feb.
5408	Ulysses—Douglas-Mangano	Mar.
5409	The Country Girl—Crosby-Holden-Kelly	Mar.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

551	Hans Christian Andersen—Kaye	July
570	Every Girl Should Be Married—reissue	Sept.
502	Africa Adventure—Robt Roark	Sept.
571	The Window—reissue	Sept.
572	She Wore a Yellow Ribbon—reissue	Oct.
503	Passion—Wilde-DeCarlo	Oct.
504	This Is My Love—Darnell-Duryea	Nov.
505	Cattle Queen of Montana—Stanwyck-Reagan	Nov.
	Son of Sinbad—Robertson-Forrest	Dec.
506	Underwater—Russell-Roland	
	(formerly "The Big Rainbow")	Dec.
507	Tarzan's Hidden Jungle—Gordon Scott	
	(formerly "Tarzan's Africa Legend")	Jan.
	The Americano—Ford-Theiss-Romero	not set
	Jet Pilot—Wayne-Leigh	not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

5304	Hell's Half Acre—Corey-Keyes	June 1
5305	Laughing Anne—Lockwood-Corey	July 1
5306	Make Haste to Live—McGuire-McNally	Aug. 1
5308	The Outcast—Derek-Evans	Aug. 15
5307	Johnny Guitar—Crawford-Hayden	Aug. 23
5310	Roogie's Bump—Marriott-Warrick	Aug. 25
5311	Shanghai Story—Roman-O'Brien	Sept. 1
5309	Tobor the Great—Drake-Booth	Sept. 1

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

414	Princess of the Nile—Paget-Hunter	June
415	Demetrius and the Gladiators—	
	Mature-Hayward (C'Scope)	June
408	The Raid—Heflin-Bancroft	June
416	Garden of Evil—	
	Cooper-Hayward-Widmark (C'Scope)	July
417	The Gambler from Natchez—Robertson-Paget	July
408	The Raid—Heflin-Bancroft	Aug.
419	Broken Lance—Tracy-Widmark (C'Scope)	Aug.
420	The Egyptian—	
	Mature-Simmons-Tierney (C'Scope)	Sept.
421	A Woman's World—	
	Webb-MacMurray-Allyson (C'Scope)	Oct.
424	Adventures of Hajji Baba—	
	Derek-Stewart (C'Scope)	Oct.
418	Flight of the White Heron—	
	Documentary (C'Scope)	Oct.
423	Black Widow—Tierney-Heflin (C'Scope)	Nov.
425	Desiree—Brando-Simmons-Mature (C'Scope)	Nov.
427	The Outlaw's Daughter—Williams-Ryan	Nov.
428	Black 13—British-made	Nov.
429	Devil's Harbor—Arlen-Gynt	Dec.
430	The Other Woman—Haas-Moore	Dec.
426	There's No Business Like Show Business—	
	Monroe-Dailey-Merman-O'Connor (C'Scope)	Dec.
422	Carmen Jones—Dandridge-Bailey (C'Scope)	Dec.
	Prince of Players—Burton-McNamara (C'Scope)	Jan.
	The Racers—Douglas-Darvi (C'Scope)	Feb.
	White Feather—Wagner-Moore (C'Scope)	Feb.
	That Lady—DeHaviland-Roland (C'Scope)	Mar.
	Untamed—Hayward-Power (C'Scope)	Mar.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	Challenge the Wild—Documentary	June
	Hobson's Choice—Charles Laughton	June
	Gog—Egan-Dowling, Marshall	June
	Man With a Million—Gregory Peck	June
	Apache—Lancaster-Peters	July
	Adventures of Robinson Crusoe—O'Herlihy	July

	The Lawless Rider—Carpenter-Darro	July
	Return to Treasure Island—Hunter-Addams	July
	Crossed Swords—Flynn-Lollobrigida	Aug.
	Down Three Dark Streets—Crawford-Roman	Aug.
	Malta Story—Alec Guinness	Aug.
	Victory at Sea—Documentary	Aug.
	The Diamond Wizard—O'Keefe-Sheridan	Aug.
	Jesse James' Women—Castle-Beutel	Sept.
	Khyber Patrol—Egan-Addams	Sept.
	The Golden Mistress—Agar-Bowe	Sept.
	Suddenly—Sinatra-Hayden-Gates	Sept.
	The Barefoot Contessa—Bogart-Gardner	Oct.
	Sitting Bull—Robertson-Naish (C'Scope)	Oct.
	The Little Kidnappers—British-made	Oct.
	Operation Manhunt—Townes-Aubuchon	Oct.
	Shield for Murder—O'Brien-English	Nov.
	Snow Creature—Paul Langton	Nov.
	Twist of Fate—Rogers-Bergerac	Nov.
	The White Orchid—Lundigan-Castle	Nov.
	You Know What Sailors Are—British-made	Nov.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1953-54

422	Drums Across the River—Murphy-Gaye	June
423	Black Horse Canyon—McCrea-Blanchard	June
424	Johnny Dark—Curtis-Laurie	July
425	Tanganyika—Heflin-Roman	July
426	The Egg and I—reissue	July
427	Francis Joins the Wacs—O'Connor-Adams	Aug.
428	Magnificent Obsession—Wyman-Hudson	Aug.
429	Black Shield of Falworth—Curtis-Leigh	
	(C'Scope)	Sept.
430	Dawn at Socorro—Calhoun-Laurie	Sept.
432	The Black Shield of Falworth (2D)	Sept.
486	High and Dry—British-made	Sept.
431	The Naked Alibi—Hayden-Graham	Oct.
	(End of 1953-54 Season)	

Beginning of 1954-55 Season

501	Bengal Brigade—Hudson-Dahl	Nov.
502	Four Guns to the Border—Calhoun-Miller	Nov.
504	Ricochet Romance—Main-Wills	Nov.
510	Yellow Mountain—Barker-Powers	Dec.
505	Sign of the Pagan—Chandler-Palace (C'Scope)	Dec.
506	Sign of the Pagan—(Standard 2-D)	Dec.
507	So This is Paris—Curtis-Calvet	Jan.
508	Destry—Murphy-Blanchard	Jan.
503	West of Zanzibar—English-made	Jan.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1953-54

328	Them—Whitmore-Gwenn-Weldon	June 19
329	The High and the Mighty—	
	Wayne-Day (C'Scope)	July 3
330	Ring of Fear—Pat O'Brien (C'Scope)	July 17
331	King Richard and the Crusaders—	
	Harrison-Mayo (C'Scope)	Aug. 7
332	Duel in the Jungle—Crain-Andrews	Aug. 21
	(End of 1953-54 Season)	

Beginning of 1954-55 Season

401	Dragnet—Jack Webb	Sept. 4
402	The Bounty Hunter—Scott-Dorn	Sept. 25
403	A Star is Born—Garland-Mason (C'Scope)	Oct. 16
404	Drum Beat—Ladd-Dalton	Nov. 13
405	Track of the Cat—	
	Mitchum-Wright (C'Scope)	Nov. 27
406	Saratoga Trunk—reissue	Dec. 11
407	The Big Sleep—reissue	Dec. 11
408	The Silver Chalice—Mayo-Palace (C'Scope)	Dec. 25
409	Young At Heart—Day-Sinatra	Jan. 1

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

7601	Imagination—Favorite (reissue) (8 m.)	Sept. 2
7999	Autumn in Rome—	
	Special (Patti Page) (9 m.)	Sept. 2
7501	How Now Boing Boing—	
	UPA Cartoon (7½ m.)	Sept. 23
7951	Ted Weems & Orch.—	
	Thrills of Music (reissue) (10½ m.)	Sept. 9
7801	Argentine Athletes—Sports (10 m.)	Sept. 16
7551	Candid Microphone No. 1 (11 m.)	Sept. 23

7851 Hollywood Marches On—
Screen Snapshots (10½ m.)Sept. 23
7602 Red Riding Hood Rides Again—
Favorite (reissue) (7 m.)Oct. 7
7802 Hunting Thrills—Sports (9 m.)Oct. 14
7852 Hollywood Stars on Parade—
Screen Snapshots (9½ m.)Oct. 28
7603 A Hunting We Won't Go—
Favorite (reissue) (7 m.)Nov. 4
7803 Skiing the Andes—Sports (10 m.)Nov. 11
7952 Gene Krupa & Orch.—
Thrills of Music (10 m.)Nov. 11
7853 Hollywood Cowboy Stars—Screen Snapshots. Nov. 18
7604 Gifts from the Air—
Favorite (reissue) (7½ m.)Nov. 25
7552 Candid Microphone No. 2 (10½ m.)Dec. 2
7605 Mysto Fox—Favorite (reissue) (7 m.)Dec. 9
6704 Destination Magoo—Mr. MagooDec. 16
7854 Hollywood Life—Screen SnapshotsDec. 16
7953 The Leguona Cuban Boys—
Thrills of Music (10½ m.)Dec. 23

Columbia—Two Reels

7401 Knutzy Knights—3 Stooges (17½ m.)Sept. 2
7421 His Hotel Sweet—
Favorite (reissue) (17½ m.)Sept. 16
7411 The Fire Chaser—Joe BesserSept. 30
7402 Shot in the Frontier—3 Stooges (16 m.)Oct. 7
7422 Billie Gets Her Man—
Favorite (reissue) (17 m.)Oct. 14
7431 Wedding Belle—Favorite (reissue) (17 m.) .Oct. 21
7403 Scotchd in Scotland—Stooges (15½ m.) ..Nov. 4
7120 Riding with Buffalo Bill—Serial (15 ep.) ..Nov. 11
7432 Rolling Down to Reno—
Favorite (reissue) (16½ m.)Nov. 18
7423 Cupid Goes Nuts—
Favorite (reissue) (16 m.)Dec. 2
7412 Kids Will Be Kids—
All-Star Comedy (16 m.)Dec. 9
7433 The Good Bad Egg—
Favorite (reissue) (17 m.)Dec. 16

Metro-Goldwyn-Mayer—One Reel

1953-54

W-544 Homesteader Droopy—Cartoon (8 m.)July 10
W-545 Bird-Brain Bird Dog—Cartoon (7 m.)July 31
W-546 Baby Butch—Cartoon (7 m.)Aug. 14
(End of 1953-54 Season)

Beginning of 1954-55 Season

K-674 The Thieving Magpie—
Musical (C'Scope) (9 m.)Sept. 1
W-632 Mice Follies—Cartoon (7 m.)Sept. 4
T-611 Yosemite the Magnificent—
Traveltalk (reissue) (9 m.)Sept. 11
W-634 Farm of Tomorrow—Cartoon (7 m.)Sept. 18
W-636 Neopolitan Mouse—Cartoon (7 m.)Oct. 2
S-651 The Camera Caught It—Pete Smith (9 m.) .Oct. 9
T-612 Grand Canyon, Pride of Creation—
Traveltalk (reissue) (9 m.)Oct. 16
K-675 The Strauss Fantasy—
Musical (C'Scope) (9 m.)Oct. 22
W-661 Cat Fishin'—Cartoon (reissue) (7 m.) ..Oct. 30
W-638 The Flea Circus—Cartoon (7 m.)Nov. 6
W-639 Downhearted Duckling—Cartoon (7 m.) .Nov. 13
T-613 Picturesque Patzcuarco—
Traveltalk (reissue) (9 m.)Nov. 27
W-640 Dixieland Droopy—Cartoon (8 m.)Dec. 4
S-652 Rough Riding—Pete Smith (9 m.)Dec. 11
T-614 Glacier Park & Waterton Lakes—
Traveltalk (9 m.)Dec. 25

Paramount—One Reel

1953-54

R13-12 One Hundred Unusual Boys—
Sportlight (9 m.)Aug. 6
E13-7 Greek Mythology—Popeye (7 m.)Aug. 13
K13-6 Touchdown Highlights—
Pacemaker (10 m.)Aug. 20
H13-4 Ship-a-Hoey—Herman & Katnip (7 m.) .Aug. 20
E13-8 Fright to the Finish—Popeye (6 m.)Aug. 27
(End of 1953-54 Season)

Beginning of 1954-55 Season

S14-1 We're in the Honey—
Cartoon (reissue) (8 m.)Oct. 1
S14-2 Butterscotch and Soda—
Cartoon (reissue) (7 m.)Oct. 1

S14-3 Sudden Fried Chicken—
Cartoon (reissue) (8 m.)Oct. 1
S14-4 The Friendly Ghost—
Cartoon (reissue) (8 m.)Oct. 1
S14-5 The Bored Cuckoo
Cartoon (reissue) (8 m.)Oct. 1
S14-6 Santa's Surprise—
Cartoon (reissue) (9 m.)Oct. 1
R14-1 Twin Riding Champs—Sportlight (10 m.) Oct. 1
A14-1 Speaking of Animals and their Families—
Headliner (reissue) (9 m.)Oct. 1
A14-2 Speaking of Animals in a Musical Way—
Headliner (reissue) (9 m.)Oct. 1
A14-3 Stork Crazy—
Headliner (reissue) (10 m.)Oct. 1
A14-4 The Lonesome Stranger—
Headliner (reissue) (10 m.)Oct. 1
A14-5 Calling All Animals—
Headliner (reissue) (10 m.)Oct. 1
A14-6 Video Hounds—
Headliner (reissue) (10 m.)Oct. 1
K14-1 Drilling for Girls in Texas—
Pacemaker (9 m.)Oct. 8
B14-1 Boos and Arrows—Casper (6 m.)Oct. 15
R14-2 Hot & Cold Glides, Slides & Rides—
SportlightOct. 22
P14-1 Fido Betta Kappa—Noveltoon (7 m.)Oct. 29
R14-3 Where Everybody Rides—Sportlight ...Nov. 5
E14-1 Private Eye Popeye—Popeye (7 m.)Nov. 12
M14-1 The Nerve of Some People—Topper ...Nov. 19
H14-1 Rail-Rodents—Herman & Katnip (7 m.) .Nov. 26
B14-2 Boo Ribbon Winner—Casper (6 m.) ...Dec. 3
E14-2 Gopher Spinach—Popeye (6 m.)Dec. 10

RKO—One Reel

1953-54

44313 Water Ski Marathon—Sportscope (8 m.) .Aug. 6
44112 Grin and Bear It—Disney (7 m.)Aug. 13
44005 Little Toot—Disney (reissue) (9 m.)Aug. 13
44213 The Big Port—Screenliner (9 m.)Aug. 20
44006 Once Upon a Wintertime—
Disney (reissue) (9 m.)Sept. 17
(End of 1953-54 Season)

Beginning of 1954-55 Season

54301 Alaskan Trout—Sportscope (8 m.)Sept. 3
54201 House of Knowledge—Screenliner (8 m.) Sept. 17
54302 British Empire Games—
Sportscope (8 m.)Oct. 1
54202 Alpine Fortress—Screenliner (8 m.)Oct. 15
54101 Social Lion—Disney (7 m.)Oct. 15
54303 Willie Mays—Sportscope (8 m.)Oct. 29
54203 Just Pets—ScreenlinerNov. 12
54102 Flying Squirrel—Disney (7 m.)Nov. 12
54304 Canadian Stampede—SportscopeNov. 26
54305 Game Warden—SportscopeDec. 24
54306 Alley Time—SportscopeJan. 21

RKO—Two Reels

53701 Oh Professor Behave—
Leon Errol (reissue) (18 m.)Oct. 1
53201 I Found a Dog—My Pal (reissue) (21 m.) Oct. 8
53501 Host to a Ghost—
Edgar Kennedy (reissue) (17 m.)Oct. 8
53101 The Iron Fence—Special (19 m.)Oct. 8
53702 When Wife's Away—
Errol (reissue) (20 m.)Oct. 15
53401 Sage Brush Serenade—
Ray Whitley (reissue) (19 m.)Oct. 22
53502 Noisy Neighbors—
Kennedy (reissue) (17 m.)Oct. 22
53703 Cutie on Duty—Errol (reissue) (17 m.) ..Oct. 29
53503 The Big Beef—Kennedy (reissue) (17 m.) Nov. 5
53202 Pal's Return—My Pal (reissue) (20 m.) ..Nov. 5
53704 Twin Husbands—Errol (reissue) (18 m.) .Nov. 12
53102 Circus Trainer—Special (17 m.)Nov. 12
53402 Redskins & Redheads—
Ray Whitley (reissue) (18 m.)Nov. 19
53504 Mind Over Mouse—
Kennedy (reissue) (17 m.)Nov. 19
53705 I'll Take Milk—Errol (reissue) (18 m.) ..Nov. 26
53505 Brother Knows Best—
Kennedy (reissue) (17 m.)Dec. 3
53901 Football Highlights—SpecialDec. 10
53706 Follow the Blonde—Errol (reissue) (18 m.) .Dec. 10
53506 Home Canning—
Kennedy (reissue) (16 m.)Dec. 17

Republic—One Reel

- 5385 Ireland—This World of Ours (9 m.)Aug. 1
5386 Thailand—This World of Ours (9 m.)Dec. 1

Republic—Two Reels

- 5481 Man With the Steel Whip—Serial (12 ep.)..July 19
5482 Ghost Riders of the West—Serial (12 ep.)
(formerly "The Phantom Rider")Oct. 11

Twentieth Century-Fox—One Reel

- 6402 Tumult—See It Happen (9 m.)July
3402 Dizzy Diving—Sports (8 m.)July
7418 Piano Encores—CinemaScope (10 m.)July
5420 The Cat's Revenge (Little Roquefort)—
Terrytoon (7 m.)Aug.
5421 Ants in Your Pantry—
Terrytoon (reissue) (7 m.)Aug.
6403 Isles of Destiny—See It Happen (9 m.)Aug.
7414 Miracle of Stereophonic Sound—
Special (C'Scope (11 m.)Aug.
5422 The Reformed Wolf (Mighty Mouse)—
Terrytoon (7 m.)Sept.
3403 Sporty Simians—Sports (8 m.)Sept.
5423 A Wicky Wacky Romance—
Terrytoon (reissue) (7 m.)Oct.
5424 Blue Plate Symphony—
(Heckle & Jeckle) (7 m.)Nov.
5425 A Torrid Toreador—
Terrytoon (reissue) (7 m.)Dec.
7412 Stephen Foster Medley—C'Scopenot set

Twentieth Century-Fox—Two Reels

- 7409 A Day Aboard a Jet Carrier—
Special (C'Scope) (19 m.)Aug.
7420 Pride of the Nation—C'Scope (12 m.)Sept.
7422 The CinemaScope Parade—SpecialOct.
7421 Fabulous Las Vegas—C'Scope (18 m.)Oct.

Universal—One Reel

- 9328 Hot Rod Hucksters—Cartune (6 m.)July 5
9386 Star Studded Ride—Color Parade (9 m.) ..July 19
9356 Woody the Giant Killer—
Woody Woodpecker (reissue) (7 m.) ...July 26
9345 Stallions On Parade—
Variety View (10 m.)July 26
9329 Broadway Bow Wows—Cartune (6 m.)Aug. 2
9330 Pig in a Pickle—Cartune (6 m.)Aug. 30
9346 Brooklyn Goes to Philadelphia—
Variety View (9 m.)Aug. 30
9331 Real Gone Woody—Cartune (6 m.)Sept. 20
9387 Bonus Land—Color Parade (9 m.)Sept. 20
9332 Fine Feathered Frenzy—Cartune (6 m.)Oct. 25
9333 Convict Concerto—Cartune (6 m.)Nov. 20

Universal—Two Reels

- 9308 Birth of a Band—Musical (15 m.)July 26
9309 College Capers—Musical (16 m.)Aug. 16
9310 Going Strong—Musical (15 m.)Oct. 11

Vitaphone—One Reel

1953-54

- 1509 G. I. Holiday—Sports Parade (10 m.)Aug. 7
1721 Satan's Waitin'—Merrie Melody (7 m.)Aug. 7
1313 Mouse Menace—
Hit Parade (reissue) (7 m.)Aug. 14
1722 Stop, Look and Hasten—
Merrie Melody (7 m.)Aug. 14
1730 Yankee Doodle Bugs—Bugs Bunny (7 m.) .Aug. 28
1607 Wild Boar Hunt—Variety (10 m.)Aug. 28
(End of 1953-54 Season)

Beginning of 1954-55 Season

- 2701 Gone Batty—Merrie Melody (7 m.)Sept. 4
2801 Melody of Youth—
Melody Master (reissue) (10 m.)Sept. 4
2301 Rhapsody in Rivets—
Hit Parade (reissue) (7 m.)Sept. 11
2702 Goo Goo Goliath—Merrie Melody (7 m.) ..Sept. 18

- 2501 Circus on Ice—Sports Parade (10 m.)Sept. 18
2601 This Mechanical Age—Variety (10 m.)Oct. 2
2703 By Word of Mouse—Merrie Melody (7 m.) .Oct. 2
2704 From A to Z-Z-Z—Merrie Melody (7 m.) ..Oct. 16
2302 Inki at the Circus—
Hit Parade (reissue) (7 m.)Oct. 16
2802 Skinnay Ennis & Orch.—
Melody Master (reissue) (10 m.)Oct. 23
2502 Hatteras Honkers—Sports Parade (10 m.) ..Oct. 23
2401 So You're Taking in a Roomer—
Joe McDoakes (10 m.)Oct. 30
2705 Quack Shot—Merrie Melody (7 m.)Oct. 30
2303 Foxy Duckling—Hit Parade (reissue) (7 m.) .Nov. 6
2723 Lumber Jack-Rabbit—Bugs Bunny (7 m.) ..Nov. 13
2602 Ski Flight—Variety (10 m.)Nov. 13
2304 The Shell-Shocked Egg—
Hit Parade (reissue) (7 m.)Nov. 27
2706 My Little Duckaroo—Merrie Melody (7 m.) .Nov. 27
2707 Sheep Ahoy—Merrie Melody (7 m.)Dec. 11
2503 Rodeo Roundup—Sports Parade (10 m.) ..Dec. 11
2402 So You Want to Know Your Relatives—
Joe McDoakes (10 m.)Dec. 18
2305 Trial of Mr. Wolf—
Hit Parade (reissue) (7 m.)Dec. 25
2603 Bit of the Best—Variety (10 m.)Dec. 25
2803 South American Sway—
Melody Master (reissue) (10 m.)Jan. 1
2708 Pizzicato Pussycat—Merrie Melody (7 m.) ..Jan. 1
2504 Silver Blades—Sports Parade (10 m.)Jan. 15
2709 Feather Dusted—Merrie Melody (7 m.)Jan. 15
2403 So You Don't Trust Your Wife—
Joe McDoakes (10 m.)Jan. 29
2710 Pests for Guests—Merrie Melody (7 m.) ..Jan. 29

Vitaphone—Two Reels

- 2001 Gay Parisian—Special (reissue) (20 m.) ...Sept. 11
2101 Wells Fargo Days—Featurette (20 m.)Sept. 25
2002 In Fourteen Hundred Ninety-two—
Special (17 m.)Oct. 9
2003 Mariners Ahoy—SpecialNov. 6
2102 Camera Hunting—Featurette (reissue)Nov. 20
2004 Where Winter is King—SpecialDec. 4
2005 Bill of Rights—SpecialJan. 8
2103 Three Cheers for the Girls—FeaturetteJan. 22

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 225 Mon. (O) ...Nov. 22
226 Wed. (E) ...Nov. 24
227 Mon. (O) ...Nov. 29
228 Wed. (E) ...Dec. 1
229 Mon. (O) ...Dec. 6
230 Wed. (E) ...Dec. 8
231 Mon. (O) ...Dec. 13
232 Wed. (E) ...Dec. 15
233 Mon. (O) ...Dec. 20
234 Wed. (E) ...Dec. 22
235 Mon. (O) ...Dec. 27
236 Wed. (E) ...Dec. 29
237 Mon. (O) ...Jan. 3

Paramount News

- 28 Sat. (E)Nov. 20
29 Wed. (O)Nov. 24
30 Sat. (E)Nov. 27
31 Wed. (O)Dec. 1
32 Sat. (E)Dec. 4
33 Wed. (O)Dec. 8
34 Sat. (E)Dec. 11
35 Wed. (O)Dec. 15
36 Sat. (E)Dec. 18
37 Wed. (O)Dec. 22
38 Sat. (E)Dec. 25
39 Wed. (O)Dec. 29
40 Sat. (E)Jan. 1

Warner Pathe News

- 30 Mon. (E)Nov. 22
31 Wed. (O)Nov. 24
32 Mon. (E)Nov. 29
33 Wed. (O)Dec. 1
34 Mon. (E)Dec. 6
35 Wed. (O)Dec. 8

- 36 Mon. (E)Dec. 13
37 Wed. (O)Dec. 15
38 Mon. (E)Dec. 20
39 Wed. (O)Dec. 22
40 Mon. (E)Dec. 27
41 Wed. (O)Dec. 29
42 Mon. (E)Jan. 3

Fox Movietone

- 96 Tues. (E) ...Nov. 23
97 Friday (O) ..Nov. 26
98 Tues. (E) ...Nov. 30
99 Friday (O) ...Dec. 3
100 Tues. (E) ...Dec. 7
101 Friday (O) ...Dec. 10
102 Tues. (E) ...Dec. 14
103 Friday (O) ...Dec. 17
104 Tues. (E) ...Dec. 21

1955

- 1 Friday (O) ..Dec. 24
2 Tues. (E) ...Dec. 28
3 Friday (O) ...Dec. 31

Universal News

- 623 Tues. (O) ..Nov. 23
624 Thurs. (E) ..Nov. 25
625 Tues. (O) ..Nov. 30
626 Thurs. (E) ..Dec. 2
627 Tues. (O) ...Dec. 7
628 Thurs. (E) ...Dec. 9
629 Tues. (O) ...Dec. 14
630 Thurs. (E) ...Dec. 16
631 Tues. (O) ...Dec. 21
632 Thurs. (E) ...Dec. 23
633 Tues. (O) ...Dec. 28
634 Thurs. (E) ...Dec. 30

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CINEMASCOPE'S IMPRESSIVE PROGRESS

The latest statistics compiled by 20th Century-Fox from equipment dealer reports indicate that the CinemaScope installation total in the United States and Canada will reach the 11,000 mark by the end of 1954, exceeding all previous estimates. 9,356 theatres have been equipped for the new entertainment medium as of the week ending November 13, and with installations averaging over 200 new situations weekly, the year's end total will represent fully 50 per cent of the number of theatres operating in the two countries.

Of the 9,356 theatre-equipped total, 7,983 are conventional theatres; 1,240 are drive-ins; 131 are Army installations; and 2 are non-theatrical situations. A big swing to CinemaScope in the coming months is anticipated among drive-in theatres that are readying spring and summer exhibition programs.

Internationally, the foreign exhibitors are keeping pace with the domestic swing to CinemaScope. Reports show that orders covering 4,000 theatres in more than 40 countries throughout the world are being processed by equipment dealers, while some 2,000 theatres abroad currently are equipped for CinemaScope presentations.

The figures on the CinemaScope production front also are impressive, for it is estimated that the different producing companies, both major and independent, will make available approximately 125 CinemaScope features in 1955, with 20th Century-Fox alone providing between 20 and 24.

These installation and production figures certainly are indicative of the wide acceptance of CinemaScope by the film trade, and they reflect the impact and popularity of the medium among millions of movie-goers, not only in the United States and Canada, but also abroad.

A BRITISH PRODUCER FACES THE FACTS

While on the subject of CinemaScope's progress, it is interesting to note the words of advice given to British producers by one of their own, MacGregor Scott, general sales manager of Associated British-Pathe.

According to a report from *Motion Picture Daily's* London correspondent, Mr. Scott, following his return to London last week from a survey of the American market, stated that there is no anti-British film feeling among American exhibitors; that too many British films have an insular outlook; and that American audiences are not interested in the British way

of life. He stated also that, while a British film like MGM's "Ivanhoe," dealing with the past, was good box-office, drawing room comedies of life in Mayfair and dramas of the slums of Birmingham do not appeal to the average American picture-goer.

He added that such British pictures that do have appeal for the general run of American audiences are given satisfactory playing time by the American exhibitors.

Mr. Scott concluded his remarks with this reference to CinemaScope: "It is now an accepted thing in almost every American cinema. It would help British pictures in the American market if they were made in CinemaScope, providing this medium was suitable for the subject."

J. Arthur Rank and John Davis, his managing director, who long have been beefing that American exhibitors are treating British films unfairly, and who have "threatened" to acquire as many as one hundred theatres in this country "to force a fair showing of British films," will do well to heed the advice handed out by Mr. Scott, even though it might be a bitter pill to for them to swallow in view of their conflict with 20th-Fox over CinemaScope.

TELEMETER "LAYS AN EGG"

The subscription TV experiment conducted by Telemeter in Palm Springs, California, has been abandoned. Coin boxes and electronic devices have been removed from the homes of some 200 customers and refunds are being made of their installation fees.

Actually, the experiment was shut down during the summer, the excuse being that many of the residents had moved out of town to escape the mid-summer heat. But now it is conceded by Dr. Louis N. Ridenour, Telemeter's board chairman, that one of the principal reasons for the shutdown was the inability to obtain enough first-run pictures. Paramount, which has a controlling interest in Telemeter to the tune of about one and one-half million dollars, was the only major film company to make its pictures available for the test.

As reported in these columns last April, things did not go well with this experiment shortly after it was started last November. Earl Strebe, the exhibitor who was conducting the test by simultaneous showings of first-run pictures in his Plaza Theatre and over the Telemeter home video system, dropped such simultaneous showings, not only because of his inability to obtain sufficient first-run product, but also because of protests from the rival Sunair Drive-In Theatre, which had complained to the Department

(continued on back page)

**"Cry Vengeance" with Mark Stevens,
Martha Hyer and Skip Homeier**

(Allied Artists, Nov. 21; time, 83 min.)

An unpleasant story, poorly directed and acted. The hero, after serving time for a crime he had not committed, goes through life determined to find and kill the man who had framed him, but what the frame-up is supposed to be is not shown; it is merely talked about. That the hero would have been found guilty and sent to prison by means of a frame-up, particularly since a bomb explosion in his car had killed his wife and child and had disfigured him, is hard to believe. The planting of the bomb alone should have caused at least a doubt about his guilt. Another thing that is hard to believe is the hero's bitterness as a result of his disfigurement. In these days, when plastic surgery does wonders, it is difficult to sympathize with a man who has money enough to go to Alaska for a chance at murder but does not have enough to get his face straightened out by a plastic surgeon. The action in Alaska is of the hide-and-seek variety. The photography is good:—

Released from San Quentin prison after serving time for a crime he did not commit and for which he had been framed, Mark Stevens is filled with deadly bitterness for Douglas Kennedy, whom he believed to be responsible for the frameup. His wife and child had been killed by a bomb placed in his car before the frameup, and one side of his face had been mutilated. From Joan Vohs, a gunmoll, Stevens learns that Kennedy had moved to Ketchikan, Alaska, and that he was living there under an assumed name with Cheryl Callaway, his little daughter. Actually, the bombing and frameup had been engineered by Lewis Martin, a San Francisco gang boss. When he learns that Stevens had gone to Alaska to kill Kennedy, Martin orders Skip Homeier, one of his gunmen, to follow Stevens and to kill both him and Kennedy. Homeier takes Joan with him. In Alaska, Stevens is befriended by Martha Hyer, owner of a cafe. Homeier abducts Kennedy, takes him to a lonely place and kills him. He also fatally wounds Joan, but before dying she manages to leave a letter incriminating Homeier for all the crimes. In a gun battle fought in the maze of a huge paper mill, Stevens kills Homeier. The incriminating letter falls into the hands of the police, and it then becomes known that Stevens was innocent of the crime that had sent him to the penitentiary. Stevens leaves Alaska, assuring Martha that he will return to her after the law takes its course for his having killed Homeier.

Lindsley Parsons produced it, and Mark Stevens directed it, from a story by Warren Douglas and George Bricker.

Adults.

**"Trouble in the Glen" with Orson Welles,
Margaret Lockwood, Forrest Tucker
and Victor McLaglen**

(Republic, no release date set; time, 91 min.)

Shot on actual locations in Scotland and photographed in Trucolor, this British-made comedy drama is a most impressive production from the pictorial point of view. Unfortunately, the magnificence of the Scottish Highland scenery is not matched by a sub-

stantial story, with the result that the overall entertainment values are no more than fair. The chief trouble with the story, which revolves around a feud in his glen, is that it is given more to talk than to action, slowing the pace down considerably. Moreover, it is handicapped by a rather mawkishly sentimental treatment of the relationship between a motherless, polio-stricken child and a visiting American ex-paratrooper, who turns out to be her father and whose compromising efforts eventually bring peace to the locality. The performances are generally good, with Orson Welles effective as the stubborn nobleman, and Forrest Tucker, genial and manly as the American visitor. Victor McLaglen has a relatively small part as the leader of the Tinkers, a band of landless Scots who oppose Welles' high-handed tactics. The romance between Margaret Lockwood, as Welles' daughter, and Tucker, is routine. The story has its humorous moments here and there, but its more serious moments lack an appreciable dramatic punch. The color photography is very good:—

Welles, a gruff and tactless South American millionaire, returns to the Scottish Highlands of his grandfather and sets himself up as Laird in the ancestral castle of his forefathers. He gets himself disliked by the local citizens when he squabbles with one of his servants and discharges the man. This leads to a series of "affronts" by the townspeople, and Welles, in reprisal, closes a main road that runs through his land and that had been used by men in the Glen for many years. This act brings him into conflict with McLaglen, chief of the "Tinkers", and John McCallum, McLaglen's son. At this point Tucker, an American ex-paratrooper, arrives in the Glen to visit Margaret McCourt, an 11-year-old victim of paralysis, who considered him to be a gallant knight and who referred to him as Sir Lancelot. Actually, Tucker was her father; her mother, Tucker's bride had been killed in an air raid shortly after she was born, and Tucker had permitted Mary Mackenzie, her aunt, and Moultrie Kelsall, Mary's husband, to raise the child as their own. Having spent considerable time in the area during the war, Tucker understands the resentment of the people against Welles, and he takes it upon himself to visit the stubborn Laird in an attempt to effect a compromise. He not only fails to make any progress with Welles but also gets himself involved with Margaret Lockwood, Welles' spirited daughter, whose resentment against the natives was as strong as her father's. But in due time a romance develops between the two and her attitude toward the people softens. In the events that follow, Archie Duncan, Welles' brutish overseer, organizes a tough gang to do battle with the men of the Glen. Tucker, however, foils the plot, and in the process gives Duncan a sound thrashing. To avoid bloodshed, Welles takes command of the situation, admits his stubbornness and opens the road to restore the peace. It all ends with a party celebrating the engagement of Margaret and Tucker, and with Tucker's daughter, on the road to recovery, looking forward to a happy life with her prospective stepmother.

It was produced and directed by Herbert Wilcox, from a screenplay by Frank Nugent, based on the story by Maurice Walsh.

Family.

**"The Yellow Mountain" with Lex Barker,
Mala Powers, Howard Duff
and William Demarest**

(Univ.-Int'l, December; time, 78 min.)

A good western, photographed in Technicolor and replete with the kind of virile action and excitement that outdoor fans relish. The story, which revolves around a struggle for control of rich gold-mining claims, is more substantial than those found in the general run of westerns, and it holds one's attention from start to finish. It has more than an adequate share of slambang ingredients, such as fist-fights, gun-play and mounted pursuits, with comedy, romance and human interest touches worked into the plot in just the right doses. The characterizations are more or less standard, but the players are competent and all portray their parts vigorously. The direction is smooth and the color photography tops:—

Lex Barker arrives in a Nevada mining town to settle an old score with Howard Duff, his slick ex-partner, now owner of a prosperous gambling hall. They become pals again after beating each other up, and Barker accepts Duff's offer of a partnership in the gambling hall and in two gold claims on the south face of Columbia Mountain. John McIntire, a shady character, offers to merge his mining interests with that of Barker and Duff so that they might monopolize the mountain, but they turn him down. Capitalizing on a gambling debt owed to him, Duff holds the loyalty of William Demarest, an old prospector, whose weakness for cards distresses Mala Powers, his daughter, in whom Duff is interested. When the first ore mined by Duff and Barker indicates that they have struck it rich, McIntire, to force them into a merger, hires the miners away from them by paying fantastically high wages. Barker, while taking a wagon load of ore to the smelter to raise money to meet the payroll competition, is bushwacked by McIntire's henchmen and left in the desert to die. Managing to make his way back to town, Barker finds that Duff had decided to merge with McIntire and he accuses him of having engineered the attack on him in order to do him out of his share of the gold. In the complicated events that follow, it is discovered by Duff and McIntire that Demarest, as owner of a mine situated on the apex of the mountain, was the lawful owner of all the gold in the vein. They plot to buy out Demarest's mine before he learns of his good fortune, but Barker uncovers the truth and blocks their scheme. To prevent Demarest from registering his claim, McIntire and his henchmen resort to violence. But Barker, aided by a reformed Duff, proves more than a match for McIntire and his gunmen by wiping them out in a final battle. It ends with Mala declaring her love for Barker, and with Barker making Duff his partner once again so that he might share in the gold granted to him by the grateful Demarest.

It was produced by Ross Hunter, and directed by Jesse Hibbs, from a screenplay by George Zuckerman and Russell Hughes, based on a story by Harold Channing Wire.

Unobjectionable for the family.

TAKE ADVANTAGE OF THIS OFFER

According to an announcement made this week by the Council of Motion Picture Organizations, one of the most elaborate film promotion projects ever undertaken by a Government agency is revealed in Army orders that have been sent to 72 Army recruiting stations throughout the country in connection with the theatre presentation of the Technicolor feature, "This Is Your Army," which will be released on December 13.

In order to direct community attention to the picture, Army recruiting officers are instructed to contact local American Legion and Veterans of Foreign Wars posts and obtain their cooperation in arranging special programs for the premiere of the film in neighborhood theatres; to request local editors, radio and TV station managers to publicize the showing of the picture; to arrange for Army exhibits (equipment, food packaging, war trophies, etc.) in theatre lobbies; and to assist in the staging of parades, band concerts and drills.

A kit sent by the Army Information Service to recruiting centers contains special press releases and picture mats, spot announcements for radio and television, and Army posters advertising the film. Local Army personnel also is requested to arrange parades to the theatres, using active and reserve Army units, veterans and school contingents; to seek the cooperation of stores in displaying captured enemy equipment or war souvenirs belonging to home-town veterans; to have veterans drill teams give exhibitions in or outside the theatres and to use any other ideas best suited to the conditions and needs of their own communities.

"No better means exists," the Army bulletin says, "to further public understanding of the Army's vital role in the national security program than by giving the American people an opportunity to see on the nation's screens this excellent and entertaining color documentary film. It represents a valuable asset to the recruiter in his primary task of procuring new personnel for the Army. It has appeal for the veteran in bringing him up to date on the Service he once so proudly served. It is a reassurance also to the parents and relatives of present and future soldiers to be able to see at first hand this pictorial story of their Army."

In commenting on the Army's instructions, Robert W. Coyne, special counsel for COMPO, stated that it also furnished exhibitors with an important guide in arranging promotions for this picture, and should be taken advantage of by all theatre owners who plan to book the film. With the Army prepared to go all-out in exploiting this film, he added, theatre exhibitors should have little difficulty in obtaining much valuable publicity in advance of the showing, and a good box-office during the run of the picture.

As reported in these columns two weeks ago, the distribution of this 55-minute documentary feature is being handled by nine major companies as a public service without charge. The picture itself will be sold to the exhibitors as a regular feature, but at rentals that will cover only print costs and other out-of-pocket expenses. If any money is left over, 15 per cent will be paid into the U.S. Treasury, as provided by law, and the balance will be turned over to the Army Relief Fund.

of Justice that it had to play pictures after they had been shown over the Telemeter system. Citing Paramount's part ownership of Telemeter, this drive-in claimed that the experiment violated the Government decree restraining Paramount from participation in exhibition. Strebe stated that, after this letter of complaint had been written, he lost his first runs for Telemeter showings, which then had to be restricted to last runs and old films.

Strebe revealed also that, as a result of being confined to old product, Telemeter business had been "very slow." He admitted, in fact, that the experiment has a whole had never been profitable.

According to a report in this week's *Variety*, Telemeter, to meet strong exhibitor resistance to TV, is launching an intensified, concerted campaign to persuade theatremen that the pay-as-you-see system is beneficial to the exhibitor. The report adds that Carl Lesserman, one of Telemeter's principal stockholders and a board member, is now meeting with individual exhibitors to achieve that goal. In the light of Mr. Strebe's sad experience with the Palm Spring experiment, Lesserman's task will not be an easy one.

CROCODILE TEARS

"Since the beginning of percentage terms for the exhibition of our pictures, the distributor has been bamboozled into a series of 'provisions' in order to secure what he thought was a fair split of the ticket sales on his pictures," states W. R. Wilkerson, publisher of the *Hollywood Reporter*, in the November 19 issue of that trade paper.

Wilkerson then goes on to say that, under percentage, the distributor had to "suffer a deduction of the expenses of running the theatre, with the exhibitor heaping every conceivable charge he could find to pile on to this house expense." He adds further that "in too many cases the film outfit had to guarantee the theatre a certain amount of profit, with varying forms of splits that to us, in the overall, gave the distributor and producer the bad end of the deal."

Continuing his diatribe, Wilkerson admonishes the distributor, not only for standing still for all this, but also for permitting himself "to be shoved into a defense position in all the trading." He then goes on to advocate "a big revamp" in distributor-exhibitor relations and adds these pearls of wisdom:

"The distributor and his producer MUST get off the defensive in distributor-exhibitor relations because their gamble is becoming too great, production costs have zoomed to unbelievable highs and the theatre man MUST be forced to shoulder more of the burden, much more than he has. He's not only got to give more equitable terms on the play of top product, but he must be compelled to go out and get business on these shows. . . ."

It comes as no surprise, of course, to read an anti-exhibitor article in Wilkerson's "Tradeviews" column, for in his constant striving to please those who keep his paper in existence by virtue of their advertising, it is indeed rare that he has something kindly to say about exhibition in general. This time, however, his comments are so completely ridiculous that even the producer-distributors, his benefactors, must be snickering at him.

MR. SKOURAS COMES THROUGH

Writing under the above heading, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, had this to say in his latest organizational bulletin:

"Some time ago, Sypros Skouras offered to assist any exhibitor who was unable to finance the installation of CinemaScope. As far as we know, no one has taken him up until last week.

"One of our members, the Star Theatre in Dresden, with 146 seats, the smallest operating theatre in the state—open six days every week—told the writer about two weeks ago, he was having difficulty in maintaining his grosses with the limited supply of non-CinemaScope film. He makes three changes a week. Earl Starner, the owner, has the confidence necessary to make a good showman. Obviously with this small capacity, Mr. Starner has never been able to amass any capital. The only reason he is not hungry is because he has a job, the proceeds of which he puts into the Star Theatre to make it more attractive to the people of Dresden and the many small surrounding communities which have no theatre.

"Having determined to avail himself of the new process, Mr. Starner requested his fellow members through this bulletin last week to sell him a screen.

"The writer called William C. Gehring, general sales manager of Twentieth Century-Fox. Mr. Gehring asked which supply house Mr. Starner dealt with. It was National Theatre Supply Co., in Cleveland. A little later, Mr. Gehring returned the call to say that he had talked with Frank Massek, manager of National Theatre Supply Co., in Cleveland, and that Mr. Starner could have the lenses on his own terms.

"THIS IS POSITIVELY TRUE. The terms are outstanding and could be more generous than Mr. Starner requires. Furthermore, they have absolutely nothing to do with the price of Twentieth Century-Fox pictures. It is entirely conceivable that Mr. Starner could install lenses assisted by Twentieth Century-Fox and never play a Fox picture. In view of Mr. Gehring's statements to the Milwaukee convention and his interest in this exhibitor, this is highly unlikely, however.

"So we accord a salute to Twentieth Century-Fox and an accolade as well to Earl Starner, who has enough faith in the future of this industry to shoot for the best in his community.

"It will be interesting to see what kind of a deal Mr. Starner can make for Fox pictures. He will open with CinemaScope on Christmas Day with the picture yet to be selected."

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SATURDAY, DECEMBER 4, 1954

No. 49

A POLICY THAT IT NOT UNREASONABLE

In a telegram sent to Walt Disney Production this week, E. D. Martin, president of the TOA, stated that his organization was gravely concerned over the Disney organization's announced policy to release "20,000 Leagues Under the Sea" on only magnetic stereophonic prints for the first ninety days of national release.

"This policy," declared Martin, "will create a new and objectionable system of clearance creating further exhibitor hardships. This will deny your outstanding production to thousands of theatres that do not have magnetic sound equipment because of financial or other reasons. These are the theatre owners who are suffering the most from low profits and shortage of pictures. They are the desperate men of the industry. Your isolated policy will re-open the wound recently healed after the battle of magnetic stereophonic sound for CinemaScope productions. We urge you to reconsider and to release this so vitally needed film so that it is made available to all theatres in their normal release pattern."

In a prompt reply to Martin, Roy O. Disney, president of Walt Disney Productions, stated that it was "physically impossible" to have optical prints on "20,000 Leagues" simultaneously with the stereophonic prints at the beginning of the picture's release this Christmas. "However," added Disney, "even though we had both types available from the very start, I believe it only good business and common sense to present our picture first in stereophonic sound, which is an integral part of the story with dramatic values just as much as any other factor, so that in its first presentation in deluxe houses it should be presented with stereophonic sound if at all possible. Otherwise, substantial production costs will have been tossed to the wind."

"I am very cognizant of the problems of the little theatre and most sympathetic," continued Disney, "but surely no fair-minded person would expect us to present our picture in its first-runs throughout the country in any other way but the very best way that it could be presented and for which it was produced. To me that is an obvious fact that any reasonable man should recognize."

The stand taken by Disney is not an unreasonable one. "20,000 Leagues Under the Sea," which is based on the famous Jules Verne novel and which has been produced in CinemaScope and Technicolor, is Walt Disney's most ambitious effort to date, made at a cost of approximately \$4,000,000. It not only is his right and privilege, but also good business sense, to see that the picture is presented in the best possible manner at least in the key runs, for if the picture makes a good impression in such bookings it is bound to benefit

business in the subsequent-run showings, even where it is shown with optical sound.

In all probability, the policy of releasing the picture in the key runs in stereophonic sound only will create few, if any, exhibitor hardships, for nearly all the theatres enjoying such runs are equipped with stereophonic sound. And since Disney indicates in his reply to Martin that this policy will be confined to the first-runs, it should not affect the great majority of exhibitors in the subsequent-runs.

LICHTMAN GUARANTEES PROMPT ACTION

At a recent trade press conference, E. D. Martin, newly-elected president of the Theatre Owners of America, lauded the announced policy of 20th Century-Fox to sell its CinemaScope pictures on a flat rental basis to theatres grossing under \$1,000 per week. He charged, however, that he had personally heard complaints from exhibitors in different parts of the country that they could not make such deals with the company's sales people because they had not received official word about the policy from their home office. Martin then urged that Al Lichtman, the company's director of distribution, send the necessary directive to his sales personnel.

Lichtman, according to a report in weekly *Variety*, has taken exception to Martin's charges, and has branded as "ridiculous on the face of it" the claim that his sales people are not kept posted on company policy. In a letter replying to Martin, Lichtman had this to say:

"Let me state that this (refusal of flat rental deals) may be possible because there are no halos around your members or exhibitors generally who try to buy pictures flat rental for less than we can afford to sell them.

"It is quite possible that some of our men have refused the sums offered as flat rentals in some situations.

"I would like you to let me know specifically which of your members have been refused by any of our men a deal where the flat rental terms were fair or reasonably fair.

"I was under the impression you had some respect for our integrity and efficiency and would know that if I made a statement publicly to the entire trade, that we would be willing to sell small towns flat rental, that we would certainly notify the men who are delegated to make such deals.

"I am sure that you appreciate, E. D., that talking in terms of generalities gets no results for anyone and if you have any specific complaints from any of your members I will guarantee to give you prompt action on such complaints."

**"The White Orchid" with William Lundigan,
Peggie Castle and Armando Silvestre**

(United Artists, November; time, 81 min.)

Produced in Mexico and photographed in Eastman color, this jungle melodrama should prove acceptable to the general run of audiences. The story, which revolves around the adventures of two Americans, one an archeologist and the other a female photographer, who set out to find a lost tribe deep in the jungles of Mexico, follows a familiar pattern, but the dangers they encounter before they accomplish their mission and escape with their lives provide the proceedings with enough excitement to satisfy the indiscriminating action fans. What is particularly noteworthy about the production are the scenic backgrounds, the showing of the ruins of an ancient civilization, and a number of actual fiesta sequences. William Lundigan and Peggie Castle are adequate as the adventurous Americans, and Armando Silvestre, as a native guide who becomes Lundigan's rival for Miss Castle's love, is impressive. The fine color photography adds a great deal of beauty to the jungle foliage:—

While covering the Fiesta of Corpus Christi in Papantla, Mexico, Lundigan learns of a mysterious people deep in the jungle whose way of life followed an ancient civilization. He decides to go into the jungle to find this lost tribe, and wires the editor of his sponsoring magazine to send him a photographer. He shows disappointment when Peggie Castle arrives on the scene as his photographer, and when he explains that the journey required the services of a man, she determines to prove that she can do as well as any male photographer. Lundigan plans to make the trip without a guide, but Peggy, learning that Armando Silvestre, a top guide, knew where the mysterious people were located, uses her charms to induce him to be their guide. During the journey, Lundigan gets to know Peggie better and falls in love with her, but Peggie finds herself drawn to Silvestre. Hostility develops between the two men, and Peggie is constantly obliged to step between them. As they near their goal, the rift between the two men brings on an incident that results in the death of a prince of the people they had come to visit. All three are captured by the natives and preparations are made to sacrifice them. First on the sacrificial list is Peggie, but Lundigan and Silvestre manage to free themselves and rush to her rescue. They set fire to the village in order to distract the natives and, in the confusion that follows, Silvestre sacrifices his life to permit both Lundigan and Peggie to make good their escape.

It was produced and directed by Reginald LeBorg, from a screenplay he wrote in collaboration with David Duncan. Unobjectionable morally.

**"Day of Triumph" with Lee J. Cobb,
Joanne Dru and James Griffith**

(George J. Schaefer, Roadshow; time, 110 min.)

Photographed in Eastman color, this portrayal of the life of Christ is a most impressive religious film from the production point of view. It is the first full-length feature dealing with the Crucifixion and the events leading up to it since the subject matter was first utilized by Cecil B. DeMille in his "King of Kings," produced in 1927. In handling this sacred subject matter, Mr. DeMille succeeded in creating a masterpiece that not only provided interesting entertainment and at the same time preserved a thoroughly reverential atmosphere, but he also avoided giving

offense to different racial and religious sects by either exaggerating or shading down certain scriptural incidents. The producer of "Day of Triumph" certainly preserves a reverential atmosphere in his handling of the subject matter, but the dramatic license he has taken in depicting some of the scriptural incidents is open to question and will, no doubt, cause considerable controversy. What is particularly questionable is the manner in which the "Zealots," a Jewish sect seeking to overthrow the Roman rulers, are depicted as being responsible for Pontius Pilate delivering Christ to be crucified. The fanaticism with which these Jewish characters are depicted, and the vicious expressions shown on their faces when they demand that Pilate crucify Christ, are, in the opinion of this reviewer, deplorable, for what is shown on the screen can serve to aid and abet the bigots who thrive on racial prejudice.

Briefly, the story, which is admittedly fictional in part, depicts Lee J. Cobb as head of the Zealots, who plot to free the people of ancient Judea from Roman bondage. To rally the people to their cause, the Zealots seek a popular man of great magnetism, and they see such a man in Jesus (played by Robert Wilson), whom the populace was hailing as the Messiah because of His wisdom and miracles. Judas (played by James Griffith), a member of the Zealots, joins the followers of Jesus and becomes one of His disciples, after which he conspires to have Jesus arrested by the Romans to furnish the spark that will launch a revolt. The plan backfires, however, with the result that Jesus is crucified. Judas kills himself in remorse, after which Jesus reappears as the risen Christ.

Handled with dignity, reverence and tenderness are such events as the Conversion of Mary Magdalene (played by Joanne Dru); the Sermon on the Mount; the Last Supper; the healing of the boy Mark; the raising of Lazarus from the dead; Jesus entering His Father's temple and casting out the thieves and money-changers; the Crucifixion, Resurrection and other miracles.

The picture naturally will make its strongest appeal to the religious element. Present plans call for it to be given special handling on a roadshow basis before it is made available for general release.

It was produced by James K. Friedrich, LHD, a minister of the Episcopal faith, and directed by the late Irving Pichel, from an original screenplay by Arthur T. Horman, based upon the Scriptures and "contemporary sources."

**"Deep In My Heart" with Jose Ferrer,
Merle Oberon and Helen Traubel**

(MGM, December; time, 131 min.)

A lavish musical treat, one that has all the ingredients necessary to make it a box-office winner. Based on the career of Sigmund Romberg, the picture, which has been photographed in Eastman color, is highlighted by Romberg's popular music, with the songs presented in a variety of production numbers and in a manner that is designed to please different musical tastes, ranging from ragtime jazz to light opera. In detailing Romberg's rise from a waiter-pianist in a cafe on New York's Second Avenue in the early 1900's to his debut years later as a conductor of his own music in Carnegie Hall, the story follows a more or less familiar backstage pattern, but it is warm, humorous and romantic, and has effective touches of human interest. Jose Ferrer is very good as Romberg, and the part gives him ample opportunity to display

his versatile talents, not only as a dramatic actor, but also as a comedian and as a song-and-dance man. Helen Traubel, the famed opera star, turns in an appealing performance as Ferrer's faithful friend throughout the years, and her singing of several of the songs is a decided treat. Equally appealing are Merle Oberon, as another close friend who wrote the librettos for his music, and Doe Avedon, as a society girl who wins his heart and becomes his wife. Walter Pidgeon and Paul Henreid appear briefly as J. J. Shubert and Florenz Ziegfeld, respectively. To add to the picture's marquee as well as entertainment values, the different production numbers feature the singing and dancing of such stars as Rosemary Clooney, Gene Kelly, Jane Powell, Vic Damone, Ann Miller, William Olvis, Cyd Charisse, James Mitchell, Howard Keel, Tony Martin, Joan Weldon and Tamara Toumanova. The production values are lush and the color photography fine. The running time, however, is too long and could stand some judicious cutting.

The story opens with Ferrer working as a combination waiter and orchestra leader in a cafe owned by Miss Traubel. Taunted by a Broadway theatrical agent about the old-fashioned rhythm of his beloved Viennese music, Ferrer composes a jazz tune that becomes a popular hit. This success leads to an association with Pidgeon, as well as the beginning of a long friendship with Merle, an actress with an ear for good music. Within the next few years, Ferrer, aided by Paul Stewart, Pidgeon's stage manager, turns out a series of hit shows and becomes prosperous. Spurred on by this success, he decides to produce a show on his own. The venture ends in disaster, and he then realizes the importance of Pidgeon and Stewart. Joining up with them again, he goes to Saranac Lake to write a new show, but his work is interrupted when he meets and falls in love with Doe. Stewart plays a practical joke on Ferrer to make him get back to work, but this leads to a misunderstanding that spells an end to his romance with Doe. Miss Traubel, however, is instrumental in patching up the romance, and before long Ferrer makes Doe his wife. With the newfound happiness, Ferrer moves into his golden era and writes several of his greatest successes. His happiness is marred by the untimely death of Merle, and her passing affects his work. He finally decides to give up his career, but at Doe's insistence he consents to appear in Carnegie Hall, where he wins the acclaim of the audience as he conducts a symphony orchestra.

It was produced by Roger Edens, and directed by Stanley Donen, from a screen play by Leonard Spigelgass, based on the book by Elliott Arnold.

Family.

**"The Country Girl" with Bing Crosby,
Grace Kelly and William Holden**
(Paramount, March; time, 104 min.)

A powerful and absorbing drama, based on Clifford Odets' stage play about an insecure, has-been alcoholic actor who, to cover up his lack of self-confidence, blames his inadequacies on his loyal and long-suffering wife. The skillful direction and the unusually fine acting of the three principal players, who make their characterizations come to life, are what really puts this picture over. There are moments when one is thrilled by the excellence of the acting. Bing Crosby turns in a fascinating performance as the once-great but now neurotic star who, despite his cunningness and deceit, manages to win some measure of

audience sympathy. Grace Kelly is nothing short of superb in a powerful portrayal as Crosby's tired but patient wife. And William Holden once again proves himself to be one of Hollywood's foremost dramatic actors by his highly effective portrayal of a Broadway stage director who takes a chance on Crosby making a comeback, and who, because of Crosby's lies, is led to believe that Miss Kelly is the cause of his troubles. One strongly emotional sequence that will long remain in one's memory is where Holden and Miss Kelly have a violent quarrel, with Holden coming to the realization that Crosby had been lying to him and that she is really a fine and courageous person who, like himself, was starved for love and affection. Though it is a somber story, the picture probably will do well at the box-office, for the highly dramatic situations and the outstanding performances are bound to create considerable favorable word-of-mouth advertising:—

Searching for a suitable star to play the lead in a dramatic play with music, Holden, a successful director, insists upon auditioning Crosby, despite the protests of Anthony Ross, the producer, who was aware of Crosby's addiction to drink. Crosby, his self-confidence gone, leaves the theatre without waiting for the decision. Holden follows him to his shabby flat, where he meets Grace, a resolute woman, whose life is dedicated to Crosby. Holden offers Crosby the part, provided he promises not to drink, and the manner in which Grace persuades him to accept the offer leads Holden to believe that she is a "meddler." His suspicions about her are strengthened when Crosby, lacking his old fire at rehearsals, alibis his ineptness by telling Holden that he was emotionally upset by Grace, who had been a problem drinker ever since their little son had been killed in an accident. Actually, Crosby blamed himself for the accidental death of the boy, and his neurotic condition stemmed from that happening. Holden begins to resent what he believes to be Grace's possessive attitude toward Crosby, and is particularly displeased when Crosby insists that she accompany him to Boston for the pre-Broadway opening. The Boston critics pan the show, particularly Crosby's performance, and Holden, convinced that Grace is a bad influence, orders her back to New York. This in turn leads to a quarrel between Crosby and Grace, with the result that he goes out on the town and lands in jail for drunkenness. Holden blames Grace and tells her that he knows all about her former drinking. She has a violent argument with him and brings him to the realization that Crosby is a pathological liar and that what he had been saying about her was really true of himself. Holden, thoroughly ashamed, apologizes to Grace, and his admiration for her loyalty to Crosby turn into love. Taking a stern stand with Crosby, Holden makes him confess his lies and admit that he had been using his son's death as a believable reason for his failures. Cleansed of his hypocrisy, Crosby gets hold of himself, regains his old confidence, and wins critical acclaim for an outstanding performance when the show opens on Broadway. Realizing that a strong affection had grown up between Grace and Holden, Crosby tells her that he would not blame her if she left him. Grace, however, decides to remain with him.

It was produced by William Perlberg, and written and directed by George Seaton, from Clifford Odets' play of the same name.

Though best suited for mature audiences, it contains nothing offensive for the family trade.

MORE ON THE TOLL TV BATTLE

The Zenith Radio Corporation this week requested the Federal Communications Commission to authorize immediate commercial operation of subscription television by properly equipped TV stations.

The request, which took the form of a petition substituting for one that was filed in February, 1952, contended that the commission had legal authority to expedite subscription operation by granting a simple modification of existing TV station licenses without prolonged formal hearings. The petition contended also that the public interest would best be served by eliminating prolonged hearings, which might delay introduction of pay-as-you-see TV, and cited instances of matters that were not settled until after years of consideration. It then outlined alternative procedures by which the commission could take this action within the scope of its present authority.

Trueman T. Rembusch, co-chairman of the Joint Exhibitor Committee on Toll TV, was quick to label the Zenith petition to the FCC as "a tactical move." In a statement issued to the press, Rembusch had this to say:

"Zenith's petitioning the FCC to immediately grant authority for the purpose of carrying toll or coin TV is obviously a tactical move. I am informed by counsel that Zenith's action is not unusual in FCC contests. However, such moves are seldom if ever successful, particularly where complex questions as to legality and good engineering practices are involved as is the case in toll TV.

"Bearing out the complexities of the toll or slot machine TV question, recently FCC Chairman George C. McConaughy, in a speech to the National Association of Educational Broadcasters, stated that he was not familiar with the problem, and in the question and answer period that followed the speech he left the impression that it would be some time before the Commission could complete hearings on the subject and hand down a decision.

"Of course, even when a decision is handed down appeal to the Federal Courts is open to interested parties not agreeing to the decision. In such instance it would be many years before the issue could be decided one way or another.

"In the past, many persons have tried to stampede the Commission into taking fast action in matters under its jurisdiction, however, the usual result is to slow down the whole process so that the Commission can scrutinize the problem more minutely before making final its decision. The Commission, if it follows its usual procedures, can be counted upon to follow the due processes of its agency and will not be coerced by any group into a quick decision.

"Toll television poses many complex problems to the Commission, for instance: Whether or not it has the authority under existing laws to grant use of the free air waves for toll TV? Whether or not granting use of the free airwaves for toll television would create a communications monopoly leading to controlled thought of the citizens of this country? Whether toll TV would destroy motion picture exhibition thereby destroying the valuable theatre-created public travel in front of retail establishments? Such travel destruction naturally would result in a serious drop in all retail sales. Whether toll television would be its very nature monopolize free television stations' choice

broadcast time, leaving the public in many television markets without free television during normal listening hours and eventually result in complete destruction of free television as we now know it? Whether granting toll television would reverse the long time traditional position of the FCC established by a decision in 1929 turning down toll broadcasting? Whether transmission facilities are available and more practical for toll TV, such as A. T. & T.'s coaxial lines to the homes, which transmission lines would put toll television on the same basis as theatres in this country now buying A. T. & T. transmission lines for theatre television?

"It is my opinion that the Commission, being faced with so many complex legal and engineering questions in the toll television matter, will not be stampeded into a snap judgment decision by Zenith or any other minority group seeking selfish advantages."

OLD SHORTS ON NEW SCREENS

Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, who is always alert to conditions that affect the exhibitors, had some wise words of caution for his members in a recent organizational bulletin, in connection with the many short subjects that are being reissued nowadays by the different distributors.

"When these shorts are played on today's wide screens," said Wile, "either the heads or the feet are cut off. When booking shorts be sure to ascertain the date of original release and subject matter, because those made prior to last year are not made for wide screens. There is nothing wrong with the reissued shorts as a whole—they just don't fit today's screens."

CINEMASCOPE INSTALLATIONS NOW A NECESSITY

Charles M. Reagan, MGM's vice-president in charge of distribution, announced this week that his company will release eight pictures during the first four months of 1955, at the rate of two pictures each month. These include "Bad Day at Black Rock" and "Green Fire" in January; "Many Rivers to Cross" and "Jupiter's Darling" in February; "Hit the Deck" and "Interrupted Melody" in March; and "Glass Slipper" and "Boulevard in Paris" in April.

What is significant about this release schedule is that seven of the eight pictures ("Glass Slipper" is the exception) have been produced in CinemaScope. All eight have been photographed in Eastman color.

Significant also is the fact that four out of five pictures now shooting at the MGM Studios are being made in CinemaScope, and that three other pictures scheduled to go before the cameras before the end of the year are also slated to be made in CinemaScope.

With the 20th Century-Fox production devoted exclusively to CinemaScope, with MGM and Warner Bros. making the great majority of their pictures in that process, and with all the other producing companies, with the exception of Paramount, increasing their number of anamorphic pictures, matters have now come to a point where installation of CinemaScope equipment is a must for the exhibitor lest he find himself with insufficient product to meet his needs.

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MORE UNFAVORABLE PUBLICITY

In our November 20 issue, this paper, agreeing with the comments made by Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, pointed out that considerable publicity has been given to the fact that cut versions of "A Star Is Born" will be shown in small-town and subsequent-run theatres, and that such publicity might very well have an adverse effect on attendance once the movie-goers learn that they cannot see the picture in its original form, as shown in the key-run houses.

A glaring spotlight has been put on this matter by Bosley Crowther, influential motion picture critic of *The New York Times*, who, in a discussion of likely selections for his list of best pictures of the year, had this to say, in part, about "A Star Is Born" in the Sunday, December 5 issue of his paper:

"Frankly, we are in a grave dilemma about 'A Star Is Born.' . . . When the picture opened at the Victoria (and at the Paramount), we found it full of charm and an abundance of exciting entertainment, even though it was more than three hours long. The old story, with alterations, of the fated marriage of two movie stars, the wife climbing to fame while the husband was tumbling, came through adequately. And Judy Garland was both magnificent and moving as the musical actress who was professionally 'born.'"

"But some strangely practical people decided that the picture was too long, and they proceeded to cut some forty minutes from it, with results that we shudder to tell. We dropped around to see it in the cut version at the Victoria the other day, and—to put it mildly and politely—it is not the picture we reviewed."

"Outside of some justifiable trimming in the early part of the film . . . virtually every cut in the picture leaves a gaping and baffling hole, so that not only the emotional pattern but the very sense of the thing is shorn."

After discussing the scenes that have been dropped and the adverse effect of this cutting on the dramatic whole, Crowther poses this query:

"What does one do in such an instance—judge the film as it was originally shown, or judge it as the public is now seeing it, in anything but cohesive form? This is a delicate dilemma. Maybe the time is now for reviewers to show disfavor for such post-release tampering with films."

It is generally acknowledged that Crowther is considered to be the foremost movie critic in the United States, and that his opinions carry weight, not only with the vast readership of *The New York Times*, but also with other film critics. Accordingly, it should be anticipated that many other film critics will more or less echo his comments on the cut version of "A Star Is Born" when they make up their lists of the year's best films in the coming weeks.

Naturally, such comments cannot help but prove detrimental to attendance at future showings of the picture, unless, of course, the exhibitor is able to advertise that he is exhibiting the film in its uncut, original form. It may be that certain exhibitors will still prefer to show the cut version in order to put on an extra show. The best way to handle the matter would be for Warner Bros. to heed Bob Wile's advice that it make the picture available in both the original and cut versions so that the exhibitor may make his own choice.

MGM PROMOTION CAMPAIGN COMMENDABLE

Charles M. Reagan, MGM vice-president and general sales manager, announced this week that his company will launch a vast nation-wide promotional campaign to stimulate greater movie attendance in 1955, with the campaign designed as a salute to the exhibitors and dedicated to the glorification of the local motion picture theatre and its importance to the community as a whole. While the promotion activity will be undertaken by MGM from January 1 through April 30, it is hoped that the momentum will be maintained indefinitely.

Reagan explained that every medium of promotion will be used in the campaign, and that MGM, at no cost to the exhibitors, will provide them with advertising material for lobbies and screens; news releases and special stories for the press; and radio and television presentations to bring the theatre and its attractions to the public's attention.

MGM is to be commended for this effort to increase movie patronage and at the same time accent the importance of the motion picture theatre in every town and neighborhood. It should not be necessary to urge every exhibitor, large or small, to get behind this campaign with all the showmanship at his command.

THE COLUMBIA AND WARNER SALES POLICIES

The December 3 organizational bulletin of the Allied Theatre Owners of Indiana contains interesting information regarding the Columbia and Warner Bros. sales policies.

With regard to Warner Bros., the ATOI bulletin reports that Wilbur Snaper, in the course of his business and not as a member of the Allied Emergency Defense Committee, had a discussion with Ben Kalmenson, Warners' general sales manager, and received the following impressions:

"That Mr. Kalmenson has given instructions to his various branches that those theatres that have been buying pictures on a flat basis previously may still buy all pictures flat, except 'A Star Is Born.' This includes CinemaScope pictures with the exception of 'A Star Is Born.' As to price, this is subject to negotiation by the exhibitor but I am quite sure that it is not his intent to make it impossible to buy through unreasonable increases, if any increase is warranted."

Snaper added this comment: "I know for a fact that he (Kalmenson) has already put this policy into effect in certain divisions and I suggest you advise our units. Mr. Kalmenson is aware of the fact that I am writing this and has no objections."

As to Columbia, the ATOI bulletin reports that interviews between Irving Dollinger, Eastern Vice-President of National Allied, and Abe Montague, general sales manager of Columbia, have brought about the following clarification of that company's sales policy:

Columbia will sell all pictures, including "Caine Mutiny" and "Waterfront," on a flat rental basis to small theatres. In fact, they prefer this kind of deal. Columbia defines a small theatre as one that customarily pays \$100 or less for their top product.

Columbia branch managers have both the instructions and authority to adjust any grievances, growing out of product

(continued on back page)

"There's No Business Like Show Business" with Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Mitzi Gaynor and Johnnie Ray

(20th Century-Fox, December; time, 117 min.)

Lavishly produced in CinemaScope and beautifully photographed in DeLuxe color, "There's No Business Like Show Business" is a feast to the eye, the ear and the heart. It is a delightful mixture of Irving Berlin's popular songs, intimate and spectacular production numbers, heartwarming comedy and human interest, adding up to a musical extravaganza that is one of the top entertainments of the year and that is sure to register outstanding grosses in every theatre where it is played. Its backstage story about a show business family headed by Ethel Merman and Dan Dailey, as a vaudeville couple, is not unusual, but it is warm, humorous and sentimental, and all the principals, including Donald O'Connor, Mitzi Gaynor and Johnnie Ray, as the children, and Marilyn Monroe, as an aspiring entertainer, are exceptionally good in their individual roles. Aside from their effective acting, the manner in which they put over the Irving Berlin tunes and the song-and-dance routines is a decided treat, due in no small measure to the brilliant choreography and superb staging, all of which is further enhanced by the CinemaScope treatment. All in all, it is a big-league musical triumph, one that should prove to be a top box-office attraction, not only because of its commercial title and stellar cast, but also because it delivers the kind of entertainment that people of all ages are sure to enjoy.

The story, which opens in 1919, centers around Ethel and Dailey, as a married song-and-dance vaudeville team, who travel around the country together with their three youngsters and ingrain them with a love for show business. Despite Ethel's insistence that the children go to a private school, they stage a number of "breakouts" and are finally permitted to stay with their parents. Grown up, the children, Mitzi, O'Connor and Ray, having learned the singing and dancing routines of their parents, join them on the stage and the family becomes one of the top acts in vaudeville. The act is reduced by one, however, when Ray, following a childhood urge, decides to study for the priesthood. Meanwhile O'Connor falls hard for Marilyn Monroe, an aspiring entertainer, who uses him on her climb to the top but eventually falls in love with him. Given a chance to star in a Broadway revue, Marilyn sees to it that both O'Connor and Mitzi are given featured roles. On the night before the opening, Marilyn, because of an important costume fitting with the producer, is compelled to break a dinner date with O'Connor. He misconstrues her failure to show up and accuses her of having an affair with the producer. Shocked, she tells him to get out of her life. He goes out on a drinking binge, smashes his car, and winds up in a hospital. To save the opening, Ethel persuades the producer to let her replace O'Connor temporarily and she proves to be a solid hit. Meanwhile Dailey visits O'Connor in the hospital and is treated disrespectfully when he lectures him. Angered, he slaps his son. On the following day, O'Connor leaves a note of apology to his parents and disappears from the hospital. Dailey broods over the young man's disappearance, and in due time he, too, disappears to go in search of him. After more trials and tribulations, during which Mitzi convinces her

mother that Marilyn truly loved O'Connor and was not responsible for his disappearance, the family is reunited at an actors' benefit show when O'Connor, now in the Navy, Ray, now an Army chaplain, and Dailey, returning from his search, show up backstage while Ethel is performing onstage. Overwhelmed with joy, Ethel leads her brood back on to the stage to do one of the song-and-dance routines that had made them famous.

It was produced by Sol C. Siegel, and directed by Walter Lang, from a screen play by Phoebe and Henry Ephron, based on a story by Lamar Trotti.

Family.

"Destry" with Audie Murphy, Mari Blanchard and Lyle Bettger

(Univ.-Int'l, January; time, 95 min.)

A good Technicolor western, the kind that action fans should find to their liking, for it is colorful, exciting and moves along at a rapid pace. Based on Max Brand's novel, "Destry Rides Again," the story is a remake, having been made twice before by Universal—in 1932, starring Tom Mix, and in 1939, starring James Stewart and Marelene Dietrich. Although the plot is developed with a few surprises, it has been handled adeptly and holds one's interest throughout. Audie Murphy is very good as the easy-going, seemingly timid deputy sheriff who does not believe in carrying guns to enforce the law and who permits the lawless element to think that he is cowardly, but, as can be expected, he proves to be a terror with both his guns and his fists when they try his patience too far. Worthy of mention is the performance of Mari Blanchard, as a sexy saloon queen who turns to the side of law and order at the price of her life. Her work in several outstanding song-and-dance numbers in the saloon is particularly good. Lyle Bettger is properly menacing as the villain of the piece, and good portrayals are turned in by Thomas Mitchell, as the tipsy sheriff, and Edgar Buchanan, as the crooked mayor. Effective comedy relief is provided by Wallace Ford, as a hen-pecked doctor, and Mary Wickes, as his wife. The production values, direction and photography are fine:—

Bettger, owner of a gambling palace, dominates the frontier town of Restful, including Buchanan, the crooked mayor, and cheats the ranchers in poker games with the help of Mari, his sweetheart. After killing the town's honest sheriff, who protests against the practice, Bettger orders Buchanan to name Mitchell, the town drunkard, as sheriff. Mitchell, impressed, quits drinking and, to help enforce law and order, sends for Murphy, son of a famous sheriff, for whom he had once worked. When Murphy arrives, the town hoodlums laugh at his short stature and mild manners and are amused to learn that he does not carry a gun. Murphy faces a challenge when Bettger and his henchmen resort to force to claim a ranch owned by Walter Baldwin. He stops the battle without a gun, but, when Bettger proves that he had won the ranch in a poker game, Murphy has no alternative but to allow him to take over the ranch, despite Baldwin's protest that the game had been crooked. The respectable townspeople, particularly Lori Nelson, Baldwin's niece, turn against Murphy for upholding Bettger. Mari, however, takes a liking to him. As part of a plan to prove that the honest sheriff had been murdered by Bettger and his men, Murphy bor-

rows their guns to demonstrate his marksmanship and in that way obtains a bullet that matches the fatal one found in the sheriff's body. Muryhy arrests George Wallace, owner of the gun, hoping that he will talk and implicate Bettger, but Bettger and his men raid the jail, free Wallace, and kill Mitchell in the process. Angered, Murphy decides to don his father's gunbelt. He sets out for the saloon for a showdown with Bettger and becomes involved in a vicious gunfight. Bettger manages to decoy Murphy, but Mari rushes to warn him and is shot dead. Meanwhile Murphy outdraws Bettger and kills him. With law and order restored, and with the ranch restored to Baldwin, Lori makes up with Murphy and looks forward to a peaceful future as his wife.

It was produced by Stanley Rubin, and directed by George Marshall, from a screenplay by Edmund H. North and D. D. Beauchamp. Family.

**"The Atomic Kid" with Mickey Rooney,
Robert Strauss and Elaine Davis**
(Republic, no rel. date set; time, 86 min.)

A "whacky" slapstick comedy that is quite funny in some spots and boring in others. On the whole, it shapes up as an acceptable supporting feature for a double bill in situations where audiences are not too fussy about their screen fare. The story, which has Mickey Rooney miraculously surviving an A-bomb blast and becoming completely radioactive, gives him ample opportunity to mug his way through the nonsensical proceedings in his customary style and, despite the slapstick antics, there are moments when he is genuinely comical, but the script for the most part is pretty weak and much of the comedy falls flat. Robert Strauss, of 'Stalag 17' fame, provokes a few laughs as Rooney's not-too-bright pal, but he, too, is handicapped by the inadequate script. Elaine Davis, who is Mrs. Mickey Rooney in real life, is pert and pretty as the nurse who takes care of Rooney and wins his heart. Her part is not too demanding, but she gives a good account of herself. Much of the photography, though good, is in a low key:—

While searching for uranium in Nevada, Rooney and Strauss lose their way in the desert and are jubilant when they come across an isolated house situated near a large tower, under which their Geiger counter clicks furiously. Actually, the tower was equipped with an atom bomb, which had been set for a test explosion at 5 A.M. When Strauss sets out for the nearest village to lay claim to the 'uranium' they had found, he runs into a detachment of soldiers and reveals that Rooney was waiting for his return in the very center of the blast area. They are unable to stop the explosion and, when it goes off, Rooney somehow survives the blast, although it leaves him completely radioactive. As the only human being to live through an atomic blast, Rooney wins wide publicity and becomes a subject of vital interest to everybody from military authorities to people who seek his endorsement of various products. While Rooney is held in the hospital by Government authorities who must de-activate him before he can mingle with other people, he falls in love with Elaine, his nurse. Meanwhile Strauss becomes his manager and becomes unwittingly involved with a foreign spy who sought to obtain secret atomic information as a result of Rooney's experience. In the complicated events that follow, Rooney is cured of radiation, accidentally captures the spy, and marries Elaine. But on his

honeymoon he drives straight into the path of another experimental A-Bomb blast and quickly scoots out of the area with his bride before it goes off.

It was produced by Maurice Duke, and directed by Leslie H. Martinson, from a screen play by Benedict Freedman and John Fenton Murray, based on a story by Blake Edwards.

Suitable for the family.

**"West of Zanzibar" with Anthony Steele
and Sheila Sim**

(Univ.-Int'l, January; time, 84 min.)

A fair British-made jungle adventure melodrama, photographed in Technicolor. It is more or less a sequel to "Ivory Hunters," which was made by the same producer and director and distributed in this country by Universal in 1952, and like that picture it offers a number of thrilling animal scenes and beautiful scenic views of the African locales. Though the animal shots and the scenic backgrounds are effective, the story itself is not particularly interesting, being a rather unconvincing tale about the hazardous adventures of a British-born game warden who succeeds in breaking up a gang of ivory smugglers, who were corrupting the young men of a native tribe and turning them into ivory poachers. The picture's appeal to American audiences no doubt will be limited, not only because it offers nothing extraordinary in entertainment values, but also because the players are generally unknown in this country. The color photography is first-rate:—

When Game Warden Anthony Steel discovers that the Galanos, a tribe he had long befriended, are being compelled by soil erosion to move from their area, he urges their Chief (Edric Connor) to lead them to the more fertile soil of the hills. But when the young men of the tribe favor the exciting attractions of Mombasa on the coast, Steel knows that such a move will place them in the way of many temptations, and that ivory smugglers operating in Mombasa would quickly corrupt them. A vote favors the move to Mombasa, and before long the Galanas are drawn into an ivory smuggling ring headed by Martin Benson, an unscrupulous lawyer. After catching some of the Galanos in the act of killing elephants and poaching ivory, Steel, despite the fears of Sheila Sim, his wife, determines to track down the man responsible for corrupting the tribe. Aided by Orlando Martins, his servant, he finds Benson and his dhow off the coast of Mombasa but is unable to stop another supply of ivory from being smuggled through. He then enlists the aid of the Galanas' chief and, in the jungle, tracks down the ivory poachers. This leads to a fight in which the chief is killed by Benson's henchmen. The chief's death ends the racketeer's influence on the Galanas, who now turn against the man who had been using them to serve his own ends. Massing their canoes, they combine to cut off Benson's boat and in a hand-to-hand battle on board capture him and enable Steel to bring him to justice. Having learned their lesson from the civilization that had attracted them, the Galanas are content to return to their village and resume their old life in peace.

It is a J. Arthur Rank Organization presentation of a Michael Balcon production, produced by Leslie Norman, and directed by Harry Watt, from a screenplay by Max Catto and Jack Whittingham, based on a story by Mr. Watt.

Suitable for the family.

negotiations, on a fair and equitable basis. If an exhibitor does not feel that he has been accorded proper treatment locally, he is welcome to bring his complaint to Columbia's general sales manager. If the exhibitor cannot come to New York and he is a member of an exhibitor organization, he may designate a representative of his state or national organization to discuss his problem. "Grievances" are not confined to distress theatres, but include any legitimate complaint regarding negotiations for Columbia product or the showing of Columbia pictures.

"Of course," states the ATOI bulletin, "the above information will not automatically settle your buying problems with Columbia, and you must still use all your wits and ingenuity to make flat deals that are fair and profitable. But we think that the information will prove of value in your negotiations."

MYERS STRAIGHTENS OUT THE FACTS

The following passages are from an address made by Abram F. Myers, National Allied's board chairman and general counsel, at the convention of the Independent Exhibitors of New England, held in Boston on December 7:

"The most interesting and revealing debate within the industry in recent years is the one that is now raging over Allied's bill to regulate film prices. If the bill is never released from the den where it is now hibernating, it still will have accomplished a great deal of good. It is up to the film companies to say whether they want to let the sleeping bear snooze on.

"While I intend to deal with the subject in a serious vein, I cannot resist pointing out that there is also a lighter side. No sooner had the Emergency Defense Resolution been made public than a hue and cry was raised against Government regulation in the quarters from which such a reaction was to be expected. Allied and the author of the bill have been fair game ever since. Yet the curious fact, open to all, is that Allied's board of directors has never approved Government regulation as a policy, or any bill in particular.

"Despite the tumult and the shouting, all that the board ever did was to instruct the General Counsel to draft a bill for presentation to the delegates at the National Convention, which was held in Milwaukee in October. Now the board, which is the governing body of Allied, did not pass on the draft prior to the Convention, and it has not met since. And the Convention delegates, contrary to a falsely created impression, did not give the board an unqualified mandate to have the bill introduced and press for its passage.

"In substance, the Convention did two things. It commended the board for its program of positive action in regard to film prices, as set forth in the Emergency Defense Resolution. And it approved the General Counsel's draft and requested the board, in 'its discretion,' to seek its enactment, 'unless, during the three months that will elapse before the next Congress, the board, (again) in its discretion, shall conclude that conditions in the industry have so changed as to make resort to legislation unnecessary.'

The practical effect of the resolution was to record the delegates' confidence in the board, their dissatisfaction with the prices and terms being demanded for film and to encourage the board to take whatever further steps it deemed necessary to secure relief. An important part of the program which the Convention approved was, 'Keeping the door open for the reception and consideration of any proposals the film companies, or any of them, may offer, or any reforms they may voluntarily adopt, for relieving present intolerable conditions, especially as they affect the small town and suburban theatres.'

"I will return to this feature of Allied's program in a few minutes, but first let us consider the hubbub that has followed in the wake of the Milwaukee Convention. It is, of course, the right of trade papers to conduct polls by the use of questionnaires and interviews on so important an issue as Government regulation. I have followed these efforts by certain trade papers with deep interest. Allied leaders perhaps more than anyone else are interested in finding out how the exhibitors stand on this issue and we

have been scanning the printed reports carefully.

"The leaders in turn have the right to make their own evaluation of such polls in the light of the known timidity of many exhibitors about committing themselves publicly and individually on measures which are opposed by the film companies. And as experienced leaders they know that the off-the-cuff views of exhibitors who have not made a careful study of the problem, or have not heard the arguments pro and con, are superficial and subject to change on short notice.

"The impressive feature of these published polls and interviews is not the number of exhibitors whose initial reaction is unfavorable to the idea of Government regulation. The important counting of noses will come when, if ever, the Allied board decides that Government regulation is essential to the preservation of the theatres. What has impressed me and a few Allied leaders with whom I have discussed the matter, is the virtual unanimity of opinion among exhibitors that the film companies, by exacting unconscionable rentals and terms, have created an intolerable condition.

"With respect to one series of interviews, reported under headings indicating widespread opposition to regulation, it has been interesting to read the actual interviews which reflect a state of mind among exhibitors that really deserved the headlines. My advice to my distributor friends is: Do not be lulled into a false sense of security by these polls and surveys. Read beneath the headlines. Analyze the reports carefully. You will find they give no comfort to the notion that the exhibitors are satisfied with the treatment you have given them or that they won't go to extreme lengths to secure relief if conditions are not eased.

"You can now perceive what I mean when I say that the stir caused by the bill already has been productive of much good. It is doubtful if the papers in question would have conducted surveys merely to ascertain the exhibitors' state of mind with respect to film rentals. The revelation that the exhibitors generally are suffering from the exorbitant terms demanded for film and are in an angry and resentful mood is an unexpected by-product of the surveys designed to test exhibitor opinion in regard to Government regulation. The surveys fully justify the assertions contained in Allied releases during the past six months, including the Emergency Defense Resolution.

"Fortunately the relations of Allied and the film companies are not at an impasse. As I pointed out a few minutes ago, the door was left open and Allied representative have been in contact with film company executives since the Milwaukee Convention. Some of these interviews have been productive of beneficial results which have been reported to and approved by the Emergency Defense Committee, and in turn communicated to the members. A majority of that Committee met in New York on Nov. 15 to review conditions and it is expected that Mr. Marcus will call a meeting of the full Committee before the board convenes in February.

"Meantime, the Committee will set about gathering all available information concerning conditions in the several Allied territories, so that it can make appropriate recommendations to the board. Under the Convention resolution, these recommendations will necessarily include the action, if any, to be taken with respect to the bill. Under the same resolution the board's decision will be based on changes in conditions occurring since the Convention.

"One recent development is noteworthy. That is Mr. Lichtman's undertaking to arrange for an industry-wide conference to be attended not merely by the customary exhibitor representatives and general sales managers, but by those in ultimate authority in all branches, including the presidents of the film companies. Such a meeting, if held reasonably soon, will be most timely. This is exactly the sort of meeting I had in mind a few years ago when I stated that the condition of the business demanded that the industry hold a Council of State, plucking the term out of history. Allied was represented by nine of its capable and influential leaders at the COMPO meeting where Mr. Lichtman made the suggestion. I do not believe it is a violation of confidence to report that the Allied men supported the proposal with enthusiasm. . . ."

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PARAMOUNT CORRECTS A BIDDING EVIL

In the July 17 issue of this paper, under the heading, "A Competitive Bidding Evil That Needs Immediate Correction," attention was drawn to the fact that standard printed forms used by the Paramount exchanges to notify all exhibitors within a specific competitive bidding area that the bids received for a particular picture were unsatisfactory tended to give a competing exhibitor an erroneous impression about the extent of the competition he was up against.

It was pointed out that such a standard rejection form was sent to each competing exhibitor, whether or not he bid for the picture, and that the net effect was to mislead the exhibitor who had entered a bid into believing that his non-bidding competitor, too, had submitted a bid. This misapprehension could therefore induce him to raise his bid. As to the exhibitor who did not enter a bid, the form indicated that Paramount could, in effect, use him as a wedge to force higher film rentals from his competitor.

After pointing out the evils in the phraseology of the form, this paper suggested that the only way by which Paramount could assure competing exhibitors that the form is not intended to take advantage of them is to revise it immediately in a way that would indicate clearly just which exhibitors in the competitive area have submitted bids for the picture involved and which have not.

HARRISON'S REPORTS suggested also that the matter be given immediate attention by exhibitor organizations, and one of the first to take it up was Bob Wile, executive secretary of the Independent Theatre Owners of Ohio. In his December 13 organizational bulletin, Wile had this to report:

"Although we are opposed to bidding as is every sensible exhibitor, even if he initiates it, nevertheless when it is done it should be done honestly and fairly. We have had considerable correspondence with Paramount Pictures and in fairness to A. W. Schwalberg, general sales manager of the company, we can now agree that the company's practice in this respect is far better than the form used before.

"Now when bids are rejected — as is so frequently the case — all of those who were originally invited to bid are sent a letter advising them that the bids were received from (names of theatres bidding). The form adds that the offers were unsatisfactory and that Paramount will negotiate further with each of them. This form removes the misleading phraseology of the

old one since it specifically advises each exhibitor, whether he bid or not, which ones did bid and does not give the impression, as the old one did, that all of them submitted bids."

MISSING THE POINT

Under the heading, "'A Star' Still Glows," the December 13 issue of *Film Bulletin* states that it "cannot agree with those who contend that the cutting of 30 minutes from the original version of 'A Star Is Born' will noticeably impair the boxoffice potential of the great Warner Brothers' musical-drama."

That paper further points out that it made its own test of audience reactions by asking four people to view the trimmed 154-minute version, two of whom had seen the 184-minute original, and to submit opinions in writing, without prior discussions with their co-viewers. The two who had seen the original felt that the cutting had benefitted the picture, and the other two expressed opinions to the effect that the picture was wonderful regardless of the cuts.

Film Bulletin reports also that many exhibitors are of the opinion that the 154-minute running time is more practical, and that a number of prominent theatremen had petitioned Warner Bros. to tighten up the picture in order to allow for faster audience turnover.

No one can argue with the contention that the cut version of this picture is more practical from the exhibitor point of view, and it is indeed good to know that the limited audience reaction test made by *Film Bulletin* indicates that movie-goers will thoroughly enjoy the trimmed version. The point in question, however, is not audience enjoyment; it is whether or not the wide publicity given to the fact that the picture has been cut by 30 minutes will affect audience attendance.

In other words, if the picture has been shown in the 184-minute version in a key-run theatre, there is a big question as to whether or not many movie-goers will stay away from subsequent-run theatres showing the 154-minute version, particularly because of the publicity about the cuts. It is for that reason that the exhibitor should be given the choice of showing either version.

As said, the problem is not one of audience enjoyment, but of removing a possible barrier to full audience attendance, caused by a situation that was handled badly from the start.

SUPPORT THE WILL ROGERS MEMORIAL HOSPITAL CHRISTMAS SALUTE

"Young At Heart" with Doris Day and Frank Sinatra

(Warner Bros., Jan. 1; time, 117 min.)

A wholesome and heart-warming romantic drama with music, photographed in WarnerColor with prints by Technicolor. It should go over well with the general run of audiences, for it has deep human appeal and good comedy, both in situation and dialogue, and songs both old and new that are made all the more pleasurable by the singing of Doris Day and Frank Sinatra. The picture is a remake of "Four Daughters," produced by Warners in 1938, and except for some minor changes the story is substantially the same. There are situations that tug at one's heartstrings and others that provoke considerable laughter. The direction is fine and the acting very good. Doris Day is as winning as ever in the principal feminine lead, and Frank Sinatra gives further evidence of his dramatic ability by his outstanding performance as a frustrated, moody music arranger who takes a new interest in life when he falls in love with Miss Day. The actions of all the characters seem natural and real. The color photography is tops:—

The happy home of Robert Keith, a musician, Doris Day, Dorothy Malone and Elizabeth Fraser, his daughters, and Ethel Barrymore, his spinster sister, is made happier when Gig Young, a handsome and carefree composer, moves in with them. He wins over every one by his infectious gayety, but the interest he shows in Doris causes the other two sisters to suffer pangs of jealousy, even though they had boy-friends of their own. Shortly after his arrival, Young sends for Sinatra, his music arranger, a bitter fatalistic fellow, who was convinced that the world was against him. Doris, feeling sorry for him, tries to cheer him up and is so successful that he falls madly in love with her. His dreams are shattered, however, when Doris and Young announce their engagement. On the day of her wedding, Doris learns that Elizabeth, whom she adored, was in love with Young, though Young himself was unaware of it. Not wanting to hurt Elizabeth, she runs away with Sinatra and marries him. They live in New York, where Sinatra struggles to make a living playing a piano in a dingy nightclub. They return to Doris' home at Christmas time for a family reunion, where they meet up again with Young, who displays no animosity over the disappointment he had suffered. Meanwhile Elizabeth had gotten over her crush and was preparing to marry Lonny Chapman, a local suitor, while Dorothy had already married Alan Hale, Jr. Sinatra, discouraged over his financial struggles and believing that Doris would be happier with Young, deliberately crashes a car he was driving in an attempted suicide. At the hospital, Doris pleads with him to live, reveals that she is going to have a baby, and convinces him that she truly loved him. It all ends on a happy note, with Sinatra recovering and looking forward to a successful future as a composer of his own songs.

It was produced by Henry Blanke, who made the 1938 version, and directed by Gordon Douglas, from a screenplay by Julius J. Epstein and Lenore Coffee, based on a story by Fannie Hurst.

Family.

"Devil's Harbor" with Richard Arlen and Greta Gynt

(20th Century-Fox, December; time, 71 min.)

A mediocre British-made crime melodrama, of program grade. Revolving around a series of drug robberies and around the efforts of an insurance investigator to trap the crooks, the story itself is very ordinary and it fails to hold one's interest mainly because it is given more to talk than to action. Another handicap is the choppy editing. Its chief asset insofar as the exhibitors in this country are concerned is the name of Richard Arlen, who is the only American player in the otherwise all-British cast. The direction is routine and the acting so-so:—

Arlen, captain of a small cargo boat, breaks up a fight between two men who scamper away, leaving behind a small package. Arlen puts the package in his duffel bag, unaware of the contents. Meanwhile Donald Houston, chief investigator for an insurance company, seeks to solve a series of drug robberies. It comes out that the gang of thieves committing the robberies were seeking the package that Arlen had put in his duffel bag, and they begin to trail him

in the hope that he will lead them to the bag, but he had left it in a cafe as security for an unpaid food bill. In the complicated events that follow, Arlen finds himself annoyed when both his room and that of Greta Gynt, his sweetheart, are ransacked by the thieves. He trails Mary Germaine, an insurance company employee in cahoots with the thieves, to her office, and in that way stumbles into Houston and learns about the drug robberies, which he connects with the package in his duffel bag. He then joins forces with Houston to track down and capture the gang, thus earning a handsome reward that enables him to marry Greta.

It was written and produced by Charles Deane, and directed by Montgomery Tully.

Unobjectionable morally.

"Bad Day at Black Rock" with Spencer Tracy, Robert Ryan and Anne Francis

(MGM, January; time, 81 min.)

An impressive, suspenseful melodrama, one that is tense and exciting from start to finish. Photographed in CinemaScope and Eastman color, the story, which takes place in 1945 in a drab, isolated Southwestern town, and which centers around the mixed reaction of hostility and fear that grips the thirty-seven inhabitants when a stranger arrives and inquires about a Japanese-American farmer, has been given a fascinating and intriguing treatment, one that results in constantly mounting tension as the reasons for the stranger's visit and the town's reaction to him become apparent. Spencer Tracy turns in one of his top screen performances as the fearless stranger with a paralyzed arm. The manner in which he uncovers that fact that the whole town was trying to cover up the murder of the farmer, and the methods he employs to bring the guilty persons to justice, despite the danger to his own life, will keep the spectator on the edge of his seat. A highly exciting sequence is where the crippled Tracy, goaded into a fight by a bully, skillfully employs judo tactics to beat him into unconsciousness. The direction is expert and so is the acting of the other players in the cast. The drabness of the desert back-grounds and the magnificence of the distant mountains, as caught by the CinemaScope camera and color photography, create just the right mood for this unusual story:—

As the first stranger to visit the tiny town of Black Rock, a whistle-stop, in four years, Tracy finds himself greeted with suspicion and hostility by the inhabitants, several of whom menace him to the point of violence as they try to find out the reasons for his visit. It subsequently comes out that he was seeking a Japanese-American farmer, to give him a medal won by his son, who had died while saving Tracy's life in the Italian campaign. Tracy's mission sets in motion a series of incidents in which the townspeople, dominated by Robert Ryan, a powerful rancher, try to force him to leave without delay. Actually, they were trying to prevent him from learning that the man he sought had been murdered by Ryan and several accomplices during the war. Annoyed at first, Tracy becomes furious at the hostility he encounters and manages to ride out to the farm owned by the farmer. There he finds the place in ruins and discovers evidence that he had been murdered. When his efforts to communicate with the state police are thwarted, he tells Ryan bluntly that he knows he killed the farmer and that he would make him pay for the crime. Ryan then sees to it that Tracy is not permitted to leave the town, and he sets up an elaborate scheme to have him murdered. Aware of Ryan's intentions, Tracy manages to convince Dean Jagger, the inept sheriff; Walter Brennan, a kindly old veterinarian; and John Ericson, the hotel clerk, that the whole town will always live in fear unless Ryan is brought to justice. Ericson arranges for Anne Francis, his sister, to drive Tracy out of town in her jeep. But Anne, in league with Ryan, leads Tracy into a trap. Ryan kills Anne to eliminate her as a witness and then starts to shoot at Tracy, but by an ingenious trick Tracy sets Ryan on fire and kills him. He returns to Black Rock with the bodies of Ryan and Anne, and finds that Jagger, aided by Ericson and Brennan, had put Ryan's murder accomplices behind bars. He leaves the town, confident that it had regained its self-respect.

It was produced by Dore Schary, and directed by John Sturges, from a screenplay by Millard Kaufman, based on a story by Howard Breslin.

Family.

"The Other Woman" with Hugo Haas and Cleo Moore

(20th Century-Fox, December; time, 81 min.)

Like most of the other pictures produced independently by Hugo Haas, this one is notable for the lurid overtones of the story, but it shapes up as a fair program melodrama that is best suited for adult audiences. The screenplay, which revolves around a scheming, vindictive film extra who compromises a Hollywood director in an effort to blackmail him, serves up a mixture of sex, violence and murder that is far from pleasant, but it gives the voluptuous Cleo Moore ample opportunity to make the most of her physical attributes. Her characterization, however, is unbelievable. Haas turns in his usual good performance as the victimized director. The story's film industry background and atmosphere should prove interesting to the picture-goers:—

Haas, director of a Hollywood production, asks Cleo, a bit player, to read several lines of dialogue. Dissatisfied, he rejects her for a small part in the picture and she vows to get even with him. Together with Lance Fuller, her boyfriend, she devises an ingenious way to lure Haas to her apartment, where she drugs his drink and renders him unconscious. As a result of this incident, she leads Haas to believe that she is pregnant and demands \$50,000 from him lest she create a scandal. This predicament causes Haas so much worry that Lucille Barkley, his wife senses that something is wrong. It also leads to a violent argument with Jack Macy, his father-in-law, head of the producing company. When Cleo threatens to go to his wife unless payment is forthcoming immediately, Haas, after carefully establishing an alibi for himself, secretly goes to her apartment and strangles her to death. The crime, through circumstantial evidence, is blamed on John Qualen, a peddler, but in the end Haas' conscience gets the better of him and he gives himself up to the police.

It was written, produced and directed by Hugo Haas. Strictly for adults.

"The Bamboo Prison" with Robert Francis, Dianne Foster and Brian Keith

(Columbia, January; time, 80 min.)

Although this prisoner-of-war action melodrama offers little that is novel, it should get by as a supporting feature in double-billing situations where audiences are not too discriminating. All the action takes place in and around a Red prison camp in North Korea and, as can be expected, it places the accent on Communist cruelties toward the prisoners. In some respects the story is similar to MGM's "Prisoner of War," released earlier this year, in that the hero is actually an intelligence officer who suffers the scorn of his fellow-prisoners for seemingly collaborating with the Communists. The manner in which he obtains documentary proof of Communist atrocities is quite fanciful, but it provides enough excitement to satisfy the action fans. The antics of some of the prisoners toward the Communist guards provide the grim proceedings with some welcome comedy relief. The direction is adequate and so is the acting, but the players mean little at the box-office:—

Robert Francis, an American prisoner-of-war, is looked upon by his fellow-prisoners as a no-good "progressive" and collaborator. Unknown to all, Francis, as well as Brian Keith, were secret U.S. Intelligence officers, trying to get a list of the atrocities committed by the Reds before the treaty-making negotiations start at Panmunjon. Murray Matheson, an American traitor, and Dianne Foster, his beautiful wife, work for the Reds, as does E. G. Marshall, a fake priest, who poses as a P.O.W. and spies on the prisoners. Francis' "collaboration" wins him special privileges, through which he comes in close association with Dianne whenever her husband is away on a Communist errand. In the course of events, Francis discovers that Marshall is a fake priest and kills him. Meanwhile Dianne, in love with Francis and seeking the security of American protection, discovers reports on Communist atrocities among her husband's papers and offers to make them available to Francis. Both Francis and Keith stage a camp riot, which enables them to escape, and they arrive at Dianne's home in time to save her from her husband, who had discovered her scheme to hand over his records. Francis then sees to it that Keith takes Dianne over to the Allied lines while he remains behind to allay suspicion. When the prisoner exchange takes place shortly after the armistice is signed, Francis, remaining in character, refuses to return to the United Nations groups and remains

with the Communists. His unwitting buddies jeer at him, but Dianne, understanding his motive, tearfully promises to wait for him.

It was produced by Bryan Foy, and directed by Lewis Seiler, from a story by Jack DeWitt, who wrote the screenplay in collaboration with Edwin Blum.

Adults.

"20,000 Leagues Under the Sea" with Kirk Douglas, James Mason, Paul Lukas and Peter Lorre

(Buena Vista, December; time, 122 min.)

Walt Disney rates one's choicest accolades for his excellent live-action production of "20,000 Leagues Under the Sea." Expertly utilizing the CinemaScope medium and Technicolor photography, he and his staff have fashioned a picture that is not only a masterpiece from the production point of view but also a great entertainment, the kind that should go over in a big way with all types of audiences. Jules Verne's classic novel, which was written in 1870, when submarines were thought to be impractical, required a maximum of inventive genius and imagination to do it full justice and there is no question that Disney has met the challenge in top-notch style, for above the sea and under the sea he has captured all the awesome thrills and dangers described in the fanciful novel and has given life to the incidents and characters. The submarine envisioned by Verne looked like a monster of the deep and true to this description Disney has created an undersea craft that is really something to behold. Worthy of special mention is the intricate and exciting underwater photography. The high point of the action is where a fearsome giant squid, with eight tentacles measuring 40 to 50 feet each, attacks the submarine and its crew; the frightening realism of this thrilling sequence will long be remembered. The sinking of ships, an atomic-like destruction of an island and an attack by cannibals are among the other highly thrilling sequences. The story itself is developed in interesting fashion and it grips one's attention throughout, despite its implausibility. There is considerable light comedy to relieve the tension, most of it provoked by Kirk Douglas. The manner in which he barely escapes the wrath of a horde of cannibals, and his antics with a pet seal aboard the submarine, will have audiences howling with glee. The direction and acting are first-rate, and the color photography, in CinemaScope, a treat to the eye. In short, "20,000 Leagues" is a picture with universal appeal and certainly one of the most important films to have come out of Hollywood this year.

Set in 1868, the story opens with the heavily-traveled shipping lanes of the Pacific Ocean menaced by a strange and awesome monster. The U.S. Government assigns an armed frigate to track down and destroy the mysterious sea creature, and among those on the expedition are Paul Lukas, a kindly professor and authority on undersea life; Peter Lorre, his excitable assistant; and Kirk Douglas, a carefree harpooner. The "monster" attacks and sinks the frigate but picks up Lukas, Lorre and Douglas, the only survivors, who soon discover that it is the Nautilus, a man-made submarine, commanded by James Mason. He and his crew hated the world for treating them harshly, and they mean to destroy everything they can. Meanwhile Mason's evil genius commanded respect, for the Nautilus was a mechanical marvel. In their involuntary roles as prisoner-guests, the three make a trip around the world. Lukas and Lorre are content to stay aboard to study Mason's science and inventions, but Douglas seeks to escape. He steals bottles, inserts messages giving the location of Vulcania, Mason's secret island base, and tosses them hopefully into the ocean. As they head for Vulcania after many thrilling adventures, Mason, softening, accepts Lukas' suggestion that he share his secrets with the outside world. But he changes his mind when he finds enemy warships in the harbor at Vulcania. Guiding the Nautilus through an underwater tunnel, he goes ashore and sets a time bomb, but he is wounded fatally as he returns to the ship. He orders the crew to submerge the craft and await death. Douglas, fighting like a madman, manages to flee the doomed vessel along with Lukas and Lorre and, from a distance, they watch an atomic-like blast obliterate the island, the warships, the Nautilus and Mason's secrets.

It was directed by Richard Fleischer, from a screenplay by Earl Felton, based on the Jules Verne novel.

Excellent for every one.

ESTABLISHING A SLIDING SCALE

Some interesting figures are published under the above heading in the December 9 issue of "Theatre Facts," the organizational bulletin of the Allied Theatre Owners of Indiana.

"Just for fun," states the bulletin, "we were jotting down some figures on sliding scales, and how control figures based on a theatre's overhead might be established. Even though some distributors may tell you they are not interested in your overhead, the fact remains that you must take your expenses into account in order to know how much you can afford to pay in film rental."

The jottings made by the writer of this bulletin resulted in the following three formulas:

1. *Profit equals film rental.* This is generally true in most of the very small situations. For example, an exhibitor grossing \$150 on a Sunday-Monday-Tuesday and paying \$45 film rental is not going to be satisfied with much less than another \$45 for his profit on the 5/10ths playing time. In such a case he can pay:

- 25% on a gross that is 2 times his overhead
- 30% on a gross that is 2.5 times his overhead
- 35% on a gross that is 3.3 times his overhead
- 40% on a gross that is 5 times his overhead
- 45% on a gross that is 10 times his overhead
- 50% is, of course, unattainable.

2. *Profit equals 1/2 film rental.* Perhaps in a larger grossing situation, paying more money for film, the exhibitor feels that a profit of half the film rental will not be too bad. He can pay:

- 25% on a gross that is 1.6 times his film rental
- 30% on a gross that is 1.8 times his film rental
- 35% on a gross that is 2.1 times his film rental
- 40% on a gross that is 2.5 times his film rental
- 45% on a gross that is 3.0 times his film rental
- 50% on a gross that is 4.0 times his film rental

3. *Profit is to rental as rental is to gross.* Perhaps in some big grossing theatres the exhibitor may come out if his profit is the same percentage of the film rental, that the film rental is of the gross. If this is so, the theatre can pay:

- 25% on a gross that is 1.45 times his overhead
- 30% on a gross that is 1.64 times his overhead
- 35% on a gross that is 1.9 times his overhead
- 40% on a gross that is 2.27 times his overhead
- 45% on a gross that is 2.88 times his overhead
- 50% on a gross that is 4.00 times his overhead

"We don't know exactly what good these figures will do you," concludes the bulletin, "but they might suggest that you re-examine your own scale to see if you are getting a fair enough share on the big grossing pictures to offset the pictures that do not even reach the 25% control figure."

MORE ON THE AAP DEALS WITH TV

According to a publicity release from Associated Artists Productions, which is engaged in the distribution of pictures to both television and theatres, its program of 56 pictures has been bought already by television stations in Minneapolis, Los Angeles, Greenville, S.C., Honolulu, Detroit, Denver, Memphis, Salt Lake City and Wausau, Wisconsin. The release states also that negotiations are continuing in 33 other markets and it is anticipated that deals will soon be closed in many of them.

As pointed out in the November 20 issue of this

paper, Eliot Hyman, who is president of Associated Artists Productions, announced at a trade press conference last month that his company's program included twenty-four British-made films that had not yet been shown in this country, some of which star well known American and British players. Hyman stated that these pictures were ready for theatrical distribution only and, in response to a query, assured the trade paper reporters present that these pictures would not be made available for television showings until approximately two years after they have completed their theatrical run, thus giving the exhibitors a substantial clearance.

Within one week after Mr. Hyman gave this assurance at the trade press conference, it was disclosed that television station KTLA in Los Angeles had acquired a group of 34 pictures from his company, among which were included three that were named by him as being ready for theatrical release only. In fact, the KTLA station chief disclosed that the deal contained a "unique plan" whereby these three pictures would be televised day-and-date with their theatrical showings in Hollywood.

At the press conference, Mr. Hyman listed also a group of other productions, mostly American-made, as being ready for theatrical re-release, but from his latest announcement concerning his company's negotiations with TV stations throughout the country it becomes apparent that the pictures he has listed for theatrical reissue are being made available also for television showing.

As said before in these columns, many exhibitors, in view of the product shortage, may be tempted to book the AAP films, particularly since many of the pictures have well known stars. But since it is apparent that this company is selling its pictures indiscriminately to both TV stations and theatres, the exhibitor, to protect himself, must demand and obtain written guarantees that the pictures he books have not and will not be televised in his area until after the lapse of a specific period of time.

PLANS FOR NATIONAL AUDIENCE POLL PROGRESSING

The committee appointed by the Council of Motion Picture Organizations to set up plans for an annual national audience poll whereby the nation's movie-goers would vote for the best picture of the year and the best actor and actress announced this week that it will recommend to the COMPO Governing Committee that the first poll be held from next Thanksgiving Day to midnight of the following December 7, and that the pictures eligible for the vote be those released and publicly exhibited between November 1, 1954 and November 1, 1955.

The original date set for the poll, when the committee drew up its first plans last June, was the first two weeks in January, 1955. But inability to get the poll underway for the January date, and a desire to avoid conflict with the Academy Awards in March, were given by the poll committee as its reasons for setting the Thanksgiving-December 7 date for the voting.

Other details of the plan are being withheld by the committee pending a meeting immediately after the holidays with the COMPO Governing Committee, which consists of Sam Pinanski, Wilbur Snaper and Al Lichtman.

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MORE ON CURRENT SALES POLICIES

A news report in the December 21 issue of *Motion Picture Daily* states that Benjamin J. Berger, president of North Central Allied Independent Theatre Owners, has disclosed in a membership bulletin that MGM, Columbia, Warner Bros. and Universal will sell their top product to all small-town theatres with low grosses on a flat rental basis, thus following the lead of 20th Century-Fox, which earlier had announced a flat rental policy for small situations, with the exception of "The Robe."

As reported in the December 11 issue of HARRISON'S REPORTS, Berger confirms that Columbia will sell its top pictures on a flat rental basis to small theatres that customarily pay \$100 or less for their top product, and that Warner Bros., too, will sell all its pictures, with the exception of "A Star Is Born," to such situations at flat rentals.

He adds, however, that MGM will sell on a flat rental basis to theatres paying under \$200 top, and that Universal, which does not have a national policy, will leave the question of flat rentals to the judgment of the local branch manager.

As to Paramount, Berger stated that that company had made no firm commitment on a flat rental policy but had agreed to accept his intercession in behalf of small-town theatre owners who can prove a loss on the company's percentage pictures.

Berger further stated that all the promises were backed up by statements from top executives of the film companies, and he attributed "the change of tune" to the National Allied threat to appeal to the Government for regulation of the industry.

Whether or not the flat rental policies of the above mentioned film companies have been motivated by the Allied threat to seek Federal control is a matter of conjecture. The important thing is that they have made sorely-needed concessions to the small theatre owners, and for that they deserve a vote of thanks. But what is even more important is that the flat rental terms asked of these little fellows be within the limits of what they can afford to pay. If they are asked to pay flat rentals that cannot leave them with a reasonable profit, the concessions would indeed be meaningless.

SENATE INVESTIGATION OF TOLL TV WELCOMED

Truman T. Rembusch, co-chairman with Alfred Starr of the Joint Committee on Toll TV, issued the following statement this week:

"The Toll TV Committee will, at the proper time, contact members of the Senate Judiciary Committee. Personally, I am very happy that Senator Kilgore's Committee is taking the matter up. In fact, it is in the public interest for the Committee to sift the facts. The rosy picture painted by the toll TV advocates is not accurate as to how the public would fare if toll TV uses the free air waves under the

limited number of TV channels available. I am confident that when all the evidence is in it will be found that toll TV would not only destroy free television as we know it but also the philosophy of broadcasting as we have known it for so many years in this country.

"Toll TV could get under way immediately without FCC approval by employment of low cost coaxial lines into homes, similar to the Telemeter test in Palm Springs. I am reliably informed, contrary to the general impression created by toll TV advocates, the toll TV Palm Spring tests were not discontinued because of costs involved but due to a clear-ance controversy as to first run rights of pictures used.

"The toll TV advocates are aware that they could go ahead immediately without FCC approval by use of closed circuit type service which would maintain free TV on all television channels. However, they are seeking a preferred economic position by securing use of the free air waves for toll TV. Such a preferred economic position would destroy the two and a half billion dollar investment in theatres in this country, which in turn would destroy the invaluable travel, invaluable to retail merchants' sales, to and from the theatres with a net result of depressing retail sales nationally. Advertising agencies now dependent on revenue from free television would be destroyed as well. Many other interested parties would be affected economically as well. Toll TV's use of the free air waves would create a preferred class of listeners, preferred in the sense of those able to pay for license and programme. It would tie up present free TV channels at choice hours so that those listeners not having the wherewithal to purchase the licensed decoding device necessary to receive toll TV programmes would have no TV channel available for free television.

The ramifications and ultimate impact of toll TV upon our country's economy and control of our nation's communications if toll TV is granted use of the free air waves is not readily apparent by a surface examination of the facts. Therefore, in my opinion full examination of the subject by the Senate Judiciary Committee is not only indicated but most welcome."

THE EXHIBITOR GETS A BREAK

Joseph and Irving Tushinsky, co-inventors of the Super-Scope anamorphic lenses, have announced that the price of the lenses will be reduced by more than 40% on January 3, and that thereafter distribution will be made directly from the factory to the exhibitor. The present cost of a pair of SuperScope lenses is \$700.

"We are dropping the price of the lenses," said the Tushinskys, "so that they will be within the reach of every exhibitor, big or little, in the world."

In view of the stiff competition that exists among the several manufacturers of anamorphic projection lenses, this price reduction by SuperScope might very well prod the others into cutting their prices. Exhibitors who are not yet equipped with such lenses will do well to keep their eyes open.

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

"The Beachcomber" with Glynis Johns and Robert Newton

(United Artists, January; time, 82 min.)

A colorful and witty British-made South Sea Island comedy-drama, photographed in Technicolor. The story, which is based on W. Somerset Maugham's novel, "Vessel of Wrath," was produced once before by Paramount in 1938 (also as "The Beachcomber"), with Charles Laughton in the lead. Like the earlier version, its chief male character is a ne'er-do-well, brawling drunkard who, as it is indicated, carries on illicit relations with native women, and the important female character is the prim young sister of a missionary, a narrow-minded person who tries to reform everybody. There are good touches of light comedy and satire throughout the proceedings, which have the raffish hero clashing with the sanctimonious heroine at first, with true love blossoming between them when she discovers that he has traits of human decency. The hero's indicated relations with the native women hardly make the picture edifying for young folk. The direction is smooth and the acting very good. And the authentic tropical backgrounds, enhanced by the fine color photography, are eye-appealing:—

Arriving on the tropical island of Baru to take up his duties as Resident-in-Charge of the Welcome Islands, Donald Sinden finds that the only other English persons on Baru are Paul Rogers, the missionary; Glynis Johns, his sister; and Robert Newton, a drink-sodden outcast who spends his money on liquor and carousing with native women. Rogers and Glynis loathe Newton, whose periodic outbursts of drunken violence bring him into sharp conflict with Sinden, and they are pleased no end when Sinden finally sentences him to three months' hard labor on a neighboring island. Newton gains his freedom on the same day that Glynis visits the natives, and on his return to Baru he shares a launch with her. Engine trouble compels them to spend the night on the beach of a small island, and Glynis fears the worst because of Newton's reputation; but when he treats her with unconcern and like a gentleman, she changes her opinion of him. She seeks to get to know him better socially, but he rejects her overtures and keeps his distance. Sinden loses patience with Newton when he gets into another drunken brawl, and he decides to deport him to Australia. The banishment is suspended when an outbreak of cholera strikes the islands and Newton agrees to help administer to the sick. He accompanies Glynis to one of the islands to care for the sick, but they get themselves into trouble with superstitious natives who decide to put them to death. Both are saved, however, by an elephant who remembers that Glynis had once relieved him of pain. This close shave with death makes Glynis and Newton realize their love for each other. He becomes a reformed character, marries her and joins in the missionary work.

It is a J. Arthur Rank Organization presentation, produced by William MacQuitty, and directed by Muriel Box, from a screenplay by Sydney Box. Adults.

"The Silver Chalice" with Virginia Mayo, Pier Angeli and Jack Palance

(Warner Bros., Feb. 5; time, 137 min.)

Photographed in CinemaScope and WarnerColor, this biblical drama deserves a high rating from the production point of view, for the sets are imaginative and the color photography exquisite. As an entertainment, however, it is only moderately interesting, and its performance at the box-office will depend heavily on the popularity of the players and of the Thomas B. Costain novel on which the tale is based. Revolving around a young silversmith who becomes involved in the cause of Christianity after he is asked to fashion a decorative casing for the cup used by Christ at the Last Supper with His Disciples, the chief trouble with the story is that it is, for the most part, a stiff and cold spectacle that lacks an appreciable dramatic punch. Moreover, it has too many sub-plots and is long drawn out and slow-moving. Additionally, the characterizations seem unreal and the acting in general is stilted. In short, the picture's main weakness is that it appeals more to the eye than to the heart. The story opens in the Greek city of Antioch, twenty

years after the Last Supper, with the adoption by a rich but childless merchant of Basil (Peter Raynolds), a 12-year-old boy, who shows great talent as a sculptor. When the merchant dies, his greedy brother denies the boy's adoption and sells him into slavery. As the years pass, Basil (now played by Paul Newman) becomes a gifted silversmith, and his release from slavery is accomplished by Luke (Alexander Scourby), one of the twelve Apostles, who purchases him from his avaricious owners and sets him free after commissioning him to fashion a silver chalice for the cup used at the Last Supper. The assignment leads Basil to Jerusalem to visit the Apostles, for the chalice framework required the likenesses of the Disciples. This in turn leads him to the home of Joseph of Arimathea (Walter Hampden), whose granddaughter Deborra (Pier Angeli) falls in love with him as he works on the chalice. Meanwhile a revolutionary Judea group, seeking to foment a revolution against the Romans, enlists the aid of Simon the Magician (Jack Palance), who is assisted by Helena (Virginia Mayo), a beautiful courtesan, with whom Basil had been in love as a youngster, and who now sought to win his heart. Simon, through sorcery, seeks to set himself up as a Messiah and, to help launch a religion of his own, he demands that his followers steal the cup from the Christians and destroy it. In the complicated events that follow, Basil marries Deborra to help her save an inheritance meant for the Church and, after successfully preventing the cup from being stolen, heads for Rome to meet Peter (Lorne Greene), leader of the Christians, and to fashion the remaining figures of the Apostles for the chalice framework. In Rome, Basil, through his acquaintance with Peter, learns more of the principles of Christianity, and this eventually leads to his seeing a vision of Christ that enables him to complete the chalice. Meanwhile Simon and Helena had become favorites in the court of Nero, the Roman Caesar, and to prove that he can work miracles more awe inspiring than those of Jesus, he proclaims that he has the power to fly. Nero, anxious to undermine Christian appeal to the populace, orders the erection of a huge tower from which Simon plans to fly. A great crowd gathers to witness the "miracle," only to see Simon fall to his death as he leaps from the tower. Seeking a scapegoat, Nero blames Simon's failure on Helena and makes her leap from the tower. Bloodthirsty rioting follows this debacle, and in the sacking of homes that follows the cup is stolen. The many-sided story ends with Basil realizing his true love for Deborra, although he had married her for convenience, and with Peter bidding them a sad farewell as they sail for Antioch.

It was produced and directed by Victor Saville, from a screenplay by Lesser Samuels. Family.

"Hell's Outpost" with Rod Cameron, Joan Leslie and John Russell

(Republic, Dec. 15; time, 90 min.)

Fairly good standard action fare is provided in this melodrama, which should serve adequately as a main feature in secondary situations and as a supporting feature elsewhere. Though the plot follows a familiar basic pattern and the characterizations are stereotyped, it has been developed with an eye toward emphasizing the action and romantic values and should therefore satisfy the general run of undiscriminating audiences. Rod Cameron strides manfully through the proceedings as a mining engineer who fearlessly combats the forces of evil seeking to stop the mine operations, and John Russell is properly hateful as the blackguard who causes all the trouble. Joan Leslie is capable in the not-too-demanding role of the heroine. The direction is good and so is the photography:—

Cameron, a Korean war veteran, arrives in Azurite, a mining town, ostensibly to visit Chill Wills, father of a late war buddy. Actually, Cameron, through letters he had written himself but supposedly sent by Wills' son, had given himself a buildup as an expert mining engineer in the hope of getting his hands on valuable tungsten mining claims owned by Wills. He learns that the claims are useless because the county commission, controlled by Russell, a local banker and bully, would not build a road that would

permit Wills to move the ore. Shortly after his arrival, Cameron tangles with Russell over their mutual interest in Joan. They agree to fight, the stakes being a two-fold prize: If Russell wins, Cameron promises to stay away from Joan, but if Cameron wins, Russell promises him a bank loan of \$10,000. Cameron emerges the victor, and with the \$10,000 loan he promotes a one-half interest for himself in Wills' mining claims and he proceeds to take the necessary steps to mine and move the ore. Russell, himself interested in obtaining Wills' holdings, hires thugs to sabotage the operations, and with the help of Taylor Holmes, head of the county commissioners, acquires land that lies between Wills' mine and the main road, and closes it under the trespassing laws by removing from the records a right-of-way easement long held by Wills. Russell's purpose was to take over Cameron's interest by preventing him from meeting payment of the loan. Aided by Joan, Jim Davis, the local newspaperman, and Kristine Miller, Russell's maltreated half-sister, Cameron obtains evidence that Russell had removed a record page from the county files. Trapped, Russell arranges to blow up a mountain to block the mining operations. He succeeds in setting off the blast, despite a violent fight with Cameron, but is killed in the resultant explosion. Through a trick of fate the explosion proves helpful to the mine. At this stage Cameron confesses to Wills that he had employed trickery to win his confidence. Wills forgives him, thus clearing the way for him to remain as his partner and to set plans for his marriage to Joan.

It was produced and directed by Joe Kane, from a screenplay by Kenneth Gamet, based on the novel "Silver Rock," by Luke Short. Family.

"The Violent Men" with Glenn Ford, Barbara Stanwyck and Edward G. Robinson
(Columbia, January; time, 96 min.)

An actionful, well-made western melodrama, photographed in CinemaScope with color by Technicolor. Centering around the efforts of a ruthless cattle baron to build an empire by driving out the small ranchers, the story itself is on the pat side and one guesses most of the complications in advance. It is, however, an effective entertainment of its kind and should satisfy the general run of audiences. Glenn Ford, as the quiet but forceful hero; Edward G. Robinson, as the hard-bitten, crippled cattle tycoon; and Barbara Stanwyck, as Robinson's unfaithful and avaricious wife, are cast in roles that are more or less stereotyped, but the acting of all three is highly competent and the marquee value of their names should be beneficial at the box-office. Not the least of the picture's assets is the beauty of the outdoor scenery as caught by the CinemaScope camera and Technicolor:—

In a determined effort to expand his vast land holdings, Robinson carries on a ruthless blood campaign that forces many small dirt farmers and cattle ranchers to sell their property to him. Ford, a courageous but peace-loving fellow, decides to sell his ranch to Robinson rather than fight with him. But when Robinson offers him a ridiculously low price, he declines. Meanwhile it comes out that Robinson's one weakness was his love for Barbara, who was obsessed with a desire to own the entire valley. She secretly finds consolation for her husband's crippled condition in the virile strength of Brian Keith, his brother, who commanded the men employed to force Robinson's will on the valley. Keith in turn was betraying Barbara by carrying on an affair with Lita Milan, a Mexican girl. The one wholesome member of the family is Dianne Foster, who loves her father but hates her mother because of her infidelity. Trouble looms when one of Ford's ranch hands is tortured and killed by several of Robinson's henchmen. When the sheriff, in the pay of Robinson, refuses to take proper action, Ford determines to stand up against Robinson's tyranny and greed. He organizes the small ranchers and, drawing on his experience as a former cavalry officer, moulds them into an effective fighting force. Ford permits the Robinson forces to burn down his ranch house, after which he ambushes them, decimates their ranks, and retaliates by putting the torch to Robinson's house and out-buildings. Taking ad-

vantage of the situation, Barbara snatches Robinson's crutches away from him as he tries to hobble to safety, and leaves him to die in the flaming inferno. She then rides into town, tells Keith that Robinson is dead, and persuades him to give up Lita so that they might rule the valley together. Meanwhile Judith finds her father in the charred ruins, terribly injured but still alive, and fully aware now of the hideous truth about his wife. Realizing the error of his own ways, Robinson joins forces with Ford and rides back to his domain, where Barbara and Keith were already reestablishing themselves after blaming Ford for Robinson's death. Both are shocked to see Robinson alive, and Keith pulls his gun, but Ford outdraws him and shoots him dead. Barbara in turn dies of a knife wound inflicted by Lita, who springs at her from behind a stone wall. Ford, by this time in love with Judith, joins her and her father in an effort to build a new and better life.

It was produced by Lewis J. Rachmil, and directed by Rudolph Mate, from a screenplay by Harry Kleiner, based on a novel by Donald Hamilton. Adults.

"Black Tuesday" with Edward G. Robinson, Peter Graves and Jean Parker
(United Artists, January; time, 80 min.)

Able direction by Hugo Fregnose and fine acting by the entire cast have made this prison melodrama a living document. It is the story of an arch-racketeer who uses his ingenuity to concoct a prison break. The execution of the escape plan is almost flawless. It is done so logically that the spectator's intelligence is not offended. Violence and brutality, of course, predominate. Edward G. Robinson does his best gangster work since the days of "Little Caesar." Peter Graves, too, does excellent work as a calm and composed co-convict. But one may say that the best work is done by Milburn Stone, as a Catholic priest, who is held by Robinson as hostage to enable him to make a deal with the authorities. The touch injected when Graves kills Robinson before he can harm the priest is well done and serves somewhat to take the sting out of the unpleasantness of the action. There is no comedy relief whatever; the action is grim and violent throughout. The photography is good:—

Though his days in the death house are numbered, Robinson, a killer and former racketeer, is as arrogant as he was when free to carry on his crimes. He plans a daring jail break on Black Tuesday, the day set for his execution along with Graves, another killer. The night before the execution, Jean Parker, Robinson's girl-friend, coolly informs James Bell, a death house guard, that Sylvia Findley, his daughter, had been kidnapped and would be killed unless he aided the escape plan. The following evening, Warren Stevens, one of Robinson's henchmen, poses as an accredited reporter invited to witness the execution and, using a gun planted secretly by Bell, kills him and another death house guard. Robinson, moving quickly, releases the bewildered Graves and other death house prisoners. He then gathers guns and, taking the priest, the prison doctor and another guard as hostages, makes a bloody exit to an awaiting hearse, which takes him to a hideout, a warehouse, where Jean and some of his other henchmen were holding Bell's daughter. Upon learning that Graves had \$200,000 hidden in a safety deposit box, Robinson compels him to go to the bank and withdraw it. A bank official recognizes Graves and quietly notifies the police, who follow him back to the hideout. When the police surround the hideout, Robinson threatens to kill the hostages, one every hour, unless a deal is made. But Frank Ferguson, the police inspector, refuses to make a deal, even though the lives of innocent persons were at stake. Despite the priest's plea that he put an end to the slaughter, Robinson remains inflexible and at the end of the first hour kills the prison guard and dumps his body into the street below. At the end of the second hour, Robinson chooses the priest as the next victim. Graves, objecting, shoots and kills Robinson. He then calls out to the police that he coming out with gun in hand, and is riddled by bullets as he emerges.

Robert Goldstein produced it, and Sidney Boehm wrote the story and screenplay. Adults.

"Romeo and Juliet" with Laurence Harvey and Susan Shentall

(United Artists, December; time, 140 min.)

This imported version of Shakespeare's classic love tragedy, produced in Italy with an Anglo-Italian cast, is a magnificent artistic achievement, one that will undoubtedly do outstanding business in the art theatres. Beautifully photographed in mellow Technicolor hues, the exquisite costumes and settings make every scene a decided pictorial treat that will be given full appreciation by the intellectual audiences that will be drawn to see it. Students and other devotees of Shakespeare's works should find it thrilling, for the well known story, which centers around the romance between the son and daughter of rival families, whose enmity brings unhappiness and tragic death to the young lovers, follows the original closely and has been superbly directed and finely acted by the highly competent cast. Insofar as the rank-and-file movie-goers are concerned, its appeal probably will be very much limited, its main drawback being the dialogue, which is in the Bard's blank verse and which will be difficult for them to follow. Otherwise, the immortal love story's mixture of tragedy, romance and excitement has the ingredients for popular appeal.

The tenderness of the romance between Romeo and Juliet touches one's heart and makes their eventual tragedy all the more poignant. There are many outstanding sequences, such as the balcony scene, where Romeo and Juliet declare their love for each other; the scene where Juliet's domineering father, unaware that she is secretly married to Romeo, compels her to agree to marry a nobleman of his own choice; the scene on the eve of the marriage ceremony where she cries out in fear before swallowing a drug, given to her by a kindly friar, to make her appear dead; and the final scene in the crypt, where Romeo, mistaking her for dead, kills himself, while she, upon awakening and seeing his lifeless body, is so overcome with grief that she plunges his dagger into her heart. Laurence Harvey, as Romeo; Susan Shentall, as Juliet; Flora Robson, as her nurse; Marvyn Johns, as the friar; and the many other players, who are generally unknown in this country, have caught the spirit of the play and each makes his or her role entirely believable. The picture has a number of exciting moments, provoked by the murderous clashes between the two families—the Capulets and the Montagues.

It is a J. Arthur Rank presentation, produced by Sandro Ghenzi and adapted for the screen by Renato Castellani, the director.

Excellent for all.

"Green Fire" with Stewart Granger, Grace Kelly and Paul Douglas

(MGM, January; time, 100 min.)

A fairly good adventure melodrama, photographed in CinemaScope and Eastman color. Set in Colombia, South America, and centering around an adventurous mining engineer's search for emeralds in a long lost mine, the story itself fails to strike a realistic note and is dramatically weak. Despite these shortcomings, however, it offers enough excitement and suspense to hold one's attention fairly well, and those who are not too fussy about story values should find it satisfying. Stewart Granger is effective enough as the hero of the piece, as is Paul Douglas as his partner. Grace Kelly, too, handles her role in competent style, but the stereotyped characterization offers her little opportunity to display her exceptional acting ability. The picture was shot on actual locations in Colombia and, as can be expected, the CinemaScope process and color photography give the beautiful mountain scenery a sweep and grandeur that is a treat to the eye:—

After a long and arduous search in the mountains of Colombia, Granger locates a lost emerald mine, only to be attacked by bandits who knock him unconscious and steal his personal possessions. He is rescued by Robert Tofur, a priest, who takes him to a coffee plantation owned by Grace Kelly and John Erickson, her somewhat inefficient brother, who had been trying to operate the enterprise since the

death of their father. Grace helps Granger to recover from his injuries, after which he catches a river boat back to town to rejoin Douglas, his partner. He finds Douglas fed up with adventure and preparing to return to the States, despite the strong bond of friendship between them. Granger lures Douglas into a drinking spree, cashes his boat ticket and gambles the money into a sizeable stake, large enough to start work on the mine. Returning to the mine with Douglas, Granger finds that the priest, fearing strife and greed in the community, had influenced the natives against working at the mine, but Granger overcomes this problem by offering a fabulous bonus to the first man who finds an emerald. Meanwhile he renews his friendship with Grace and their mutual attraction turns into love. Granger, however cannot place love above his ambition for wealth. Land-slides and bandit attacks hamper the work at the mine, and Granger soon finds himself short of funds. To solve the problem, he talks Erickson into investing \$10,000 for a one-third interest and providing 200 men, even though it meant possible bankruptcy for the plantation. Moreover, the men were needed to harvest the coffee crop. Douglas, sickened at Granger's greed, breaks with him and goes to Grace's aid, joining the priest, who had enlisted 200 women and children to harvest the crop. The mining operations cause the river to reach flood proportions and it threatens to wipe out the plantation. Tragedy strikes when Erickson is killed accidentally at the mine, immediately after finding emerald-bearing ore. Granger's dream of wealth hits a snag when Grace and Douglas, to save the plantation, plan to blow up the mountain and destroy the mine in order to divert the river. Granger refuses to leave, preferring to be destroyed with the mine. The decision is taken out of their hands by a sudden bandit attack. To rid the community of the bandit horde, Granger himself dynamites the mountain, destroying both the mine and the bandits, and at the same time saving the plantation. It ends with Grace in Granger's arms.

It was produced by Armand Deutsch, and directed by Andrew Marton, from a screenplay by Ivan Goff and Ben Roberts.

Unobjectionable morally.

"Quest for the Lost City"

(Lesser-RKO, no rel. date set; time, 64 min.)

Even though "Quest for the Lost City" has been founded on a book dealing with the jungle experiences of Dana and Ginger Lamb, the picture, a documentary, is strong enough to go over with most picture-goers without the aid of the book, for the action is highly interesting and the backgrounds fascinating. The jungle scenes, photographed in color, are enchanting. The subject matter deals with the efforts of the Lambs to discover in the Latin American jungles the ruins of a city they had seen while flying over the forest. Their efforts to discover the lost city are interesting and dangerous, for they are compelled to subsist by eating whatever edible fruit they find in the jungle. At times they are compelled to go without water for days. When they come across either a river or a lake, their joy knows no bounds, for they are able to bathe and fill their water canteens. At one time they had to remain in the dark jungle for six days, guided only by torches.

Unlike other documentary films, in which the natives are requested to display their customs and rituals, this one is free of such hokum; it is simply the recording of the experiences of these two explorers. At one time they come upon a primitive Indian tribe, but they do not get into trouble with them. On the contrary, the Indians are cooperative, showing them the possible way to the ruins.

The picture was shot in Southern Mexico, in the so-called Rain Forest in the state of Chiapis, bordering Guatemala. The evidence of ancient Maya civilization is real and not manufactured.

Those who cater to better class audiences may book the picture with assurance, and after it gets going in such theatres, the subsequent runs, too, may want to book it. Sol Lesser plans to give it extensive exploitation.

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